

The MODERN LANGUAGE FORUM

Organ of the Modern Language Association
of Southern California

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SMITH COLLEGE

MAR 16 1939

CONTENTS

CALIFORNIA AS KNOWN TO THE GERMANS BEFORE 1800

Lawrence M. Price 1

YOUNG STENDHAL AND HIS REFLECTION, JULIEN SOREL

Myron C. Barker 12

AN EXPERIMENT WITH A READING COURSE

S. Margaret Hatfield 29

A LINGUISTIC STUDY OF SOME MEXICAN COMICS

Leavitt O. Wright, Stanley L. Robe 32

REVIEW:

Spencer and Schevill, *The Dramatic Works of Luis Vélez de Guevara*.....

(E. H. Templin) 35

Text Books reviewed by Horace S. Craig, Jr., Paul L. Stayner,
Helen A. Stupniker, C. C. Humiston, Clair Hayden Bell,
Charles Speroni, Eva R. Price, Helen D. Kany, Ina W.
Ramboz.....

36

LIST OF MEMBERS OF M. L. A. S. C.....

47

NEWS AND NOTES.....

53

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The Modern Language Forum is published quarterly in March, June, September, and December. All manuscripts, books for review and publications should be addressed to the Editor, University of California at Los Angeles. All correspondence relating to advertisements, and all advertising copy should be addressed to L. Gardner Miller, University of California at Los Angeles.

Membership in the Modern Language Association of Southern California is \$2.00 yearly (from October 1st to October 1st) and carries with it the subscription to the *Modern Language Forum*. The subscription price for non-members is \$1.50 per year; single numbers, 60 cents, postage prepaid. Membership dues should be sent to Miss Augustine Dalland, 1759 Magnolia Avenue, Los Angeles; subscriptions, to John C. Padilla, Beverly Hills High School, Beverly Hills, California. All checks should be made payable to "The Modern Language Association of Southern California."

MODERN LANGUAGE FORUM

Formerly MODERN LANGUAGE BULLETIN, Established 1915

VOLUME XXIV

MARCH, 1939

NUMBER 1

CALIFORNIA AS KNOWN TO THE GERMANS BEFORE 1800

Es ist ein so schlechtes Weesen um Californien, dass es der Mühe nicht werth ist, die Feder ansetzen und etwas davon schreiben. Von armseligem Geheck, eitel Dornbüschen und kahlen Felsen, von Stein- und Sandhäufen ohne Wasser und Holz: von einer Hand voll Leute, welche ausser der Gestalt und Fähigkeit zu denken von dem Viehe nichts unterscheidet, was soll, oder was kann man viel sagen?¹

As may be suspected, this is not a picture of the California of to-day by a native son of the Golden West. The writer is Pater Baegert of Schlettstadt in Alsace, of whom more presently, and his description applies only to Lower California of the eighteenth century, but the following survey envisages the entire country surrounding the Gulf of California, i.e. Lower California, the Mexican lands opposite, and to the north, a bit of present day Arizona included in the Gadsden purchase of 1853. The main characters are Jesuits, principally the before mentioned Father Baegert, who was active in Lower California, and Father Kino, who made and wrote history on the Mexican lands across the bay. It is the intention first to trace here the share of the German Jesuits in the exploration of the lands and the civilization of the Indians and then to indicate the picture of California that must have presented itself to the minds of the Germans in Europe toward the close of the eighteenth century.

The exploring and civilizing Jesuits were, to be sure, preceded by the navigators who naturally returned with crude maps in which imagination filled in unsighted coast lines. Maps speak a world language and are widely disseminated. These maps have been collected² and tell their story readily. They fall, up to the year 1700, into four groups: 1) those representing North America and Asia as a single continent with China lying to the north of Asia; the Schöner map of 1524 is an early example of this; 2) beginning with the Waldseemüller map of 1507, a series in which a separate continent lies to the north of Mexico. Waldseemüller does not name this continent, but his suc-

¹ See Baegert, *Nachrichten*, Vorrede, page 2. For identification of authorities mentioned in the footnotes, see terminal bibliography.

² By Wagner. See bibliography, p. 10.

cessors interpreted it to be Asia. A third group dates from 1533. In that year Cortez made an expedition to Lower California. Returning, he produced a map representing Lower California as either a cape or an island opposite Mexico. The Cabot map of 1544 indicated the position of Lower California in relation to Mexico more clearly and definitely, and depicted Lower California as attached to Mexico at the north. Other maps followed of like import; but 4) in 1622 a man in London by the name of Briggs maintained he had certain information from the Dutch that Lower California was an island and, by the year 1700, this idea was accepted by practically all geographers.

At an early date, Spanish adventurers discovered there was profit in the pearl fisheries of California operated by Indian divers and Spanish drivers. The exploitation aroused the hostility of the natives, but the Spanish were bent on success. Cortez sent two expeditions thither, both of which failed. Then he headed an expedition himself, escaping with his life. Thereafter ten or more expeditions were made. All failed and California was officially declared an unconquerable land. A proposition of a Franciscan, Lucerilla, to go without help from the royal treasury was vetoed, but in 1678 the Jesuit Father Kino gained a grudging permission.

The Jesuits combined the courage and stamina of explorers with the highest practical scientific knowledge of their day. They mapped the country traversed, learned the language of the aborigines and their lore, studied their manner of life, and classified and described the fauna and flora of the lands they saw. Most of the observations made are valuable to the anthropologists and natural scientists of to-day. All these endeavors were merely incidental to their main object in life, which was the conversion of the Indians, and with a dash of *Ordensstolz* Pater Baegert shows statistically how much more successful were the Jesuits in Mexico and California than the much praised Franciscans in northern America.

The account of the civilization of the California Indians begins with Father Kino. Kino was born in northern Italy, and it is now settled that he was of an Italian family by the name of Chino. When he came to Mexico, he changed the spelling to Quino or Kino to preserve the pronunciation and moreover because Chino, as pronounced in Spanish, meant Chinaman. At the age of eighteen, Kino vowed to St. Francis Xavier that if he recovered from a hopeless illness he would become a missionary and convert the Indians, by which he meant the inhabitants of India. He lived, entered into training for the Jesuit order, and studied chiefly in Germany, in Hall (not Halle), Freiburg, Ingolstadt, Innsbruck, München and Ottingen. He excelled in mathe-

matics and astronomy but declined a position as professor in Ingolstadt to respond to a call for missionaries. He went first to Genoa. Thence he sailed with nineteen other Jesuits, nine of whom, to judge by their names, were German, to Cadiz. After some delay the expedition sailed from Spain. At Cadiz, Kino wrote a letter in Spanish to the Duchess of Aveiro y Arcos. In it he said: "I am from Trent in Tyrol but am in doubt whether I would call myself an Italian or a German."^a

Father Kino was disappointed when he was assigned to California instead of to India, but presently he became enthusiastic and secured leave to undertake the permanent Christianization of the land. His expedition arrived in 1684. The Indians were suspicious at first but soon realized that these strangers were quite different from the pearl fishers who had preceded them. Father Kino readily gained their confidence, and he and Father Goñia began to study the language. A mission was founded in Loreto in October, 1684, and Father Kino, accompanied only by a Spanish officer, crossed the peninsula to the Pacific Coast. Here he saw, in the hands of the Indians, some blue shells which later became objects of significance to him. Things did not go well in Lower California. Kino was hopeful of eventual success, but the soldiers were faint hearted, and the whole enterprise had to be abandoned, with the idea of making a new start. In Mexico, however, Father Kino learned that the government had decided to support no further attempts for the present. Ten years were to pass before Salvatierra began the first settlement in California which proved permanent. He had had conversations previously with Father Kino, and there is no doubt that it was chiefly Kino who inspired him to his effort.

Kino could not now participate directly, for he had by that time become involved in activities in Mexico, more specifically in Pimería Alta, a region including the north-west corner of present day Mexico together with a part of present day Arizona. This was to be the scene of his achievements for the next quarter century, but from this point of vantage he supported the efforts of Salvatierra in California. He established a chain of missions throughout his portion of Mexico, and four in present day Arizona. The oldest of these latter was Dolores, founded in 1687, the year of his arrival. St. Xavier del Bac was founded in 1700, and two others in 1702. Most of the missions he founded had to be turned over to others, and he contented himself with riding the circuit. To support the missions, he established cattle ranges and taught the Indians to care for them. Kino was the cattle king and the champion ranger of the day. While building a certain two missions he had to provide 500 beeves and over a thousand bushels

^a This letter is in the Huntington Library.

of wheat for the workers. A letter from Father Saeta thanks him for the present of 155 head of cattle and an equal number of sheep wherewith to found a new mission and ranch at Caborca. Father Kino had stock in twenty different places. He was a military power as well. The Spaniards had to rely on the Pima Indians to ward off the attacks of the dangerous Apaches of the north. To the Pimas, Kino was the Great White Father. When a war was brewing, Kino was informed. He sent out his runners, named the place of meeting, and gathered his forces. He provided his Indians with beeves on these occasions, and often the Spanish soldiers as well. He allowed himself no luxuries. A calf skin was his mattress, a saddle his pillow, an Indian blanket his sole covering. Still life was not hard enough for his soul. He underwent long periods of fasting, abstained from wine, from smoking, and the use of snuff, and had himself frequently flagellated. In addition to his routine circuit riding, he made about fourteen journeys of exploration to the north and several trips to Mexico City. Bolton calls him the "Padre on horseback." From the age of fifty to fifty-five, we frequently find him riding twenty to thirty miles a day for thirty or fifty days. At the age of fifty-five he rode forty miles a day for twenty-six days. About this same time he once rode seventy-five miles one day on an errand of mercy after a week of strenuous riding, preaching, and ministering to the sick.

Father Kino never lost his interest in exploration. He had learned at school that California was a peninsula. Most of the earlier maps showed it as such. On his arrival in Mexico he was reluctantly persuaded to accept the prevailing view that it was an island. His sojourn in Lower California proved nothing to the contrary. About the year 1700, Salvatierra began to find the delays of water transportation to Lower California too tedious and he broached to Father Kino the possibility of securing land transportation. Father Kino responded with enthusiasm. In the course of his wanderings in Mexico he had received a present of some blue shells. These were of the same sort as those he had seen in California. He learned from the Indians that the shells came from the southern sea. The Indians had no water transportation across the gulf. Hence, he reasoned, the shells must have come by land. He made the bold attempt to circle the bay at the north. He arrived at a point where the coast seemed to turn southward and felt he had proved the point. He could not go farther. Impassable country lay beyond, peopled by unfriendly Indians. He sent a letter to Salvatierra by Indian runners, which unfortunately never arrived.

This brings us back to the peninsula of Lower California. Our chief authority regarding this land and the missions therein is Father

Jakob Baegert of Schlettstadt in Alsace. From him we have two accounts. The first is a long private letter to his brother Stanislaus Baegert of the Capuchin order in Schlettstadt. The letter was written sixteen months after Father Baegert's arrival in Lower California. Father Baegert was of a temperament quite different from Father Kino's. He was active, practical, and conscientious, but little given to worrying, and he held it no sin to gain all the pleasures possible out of life. Good Alsatian that he was, he described in detail the preparation of food and its flavors, and compared the landscape and daily life of California with that of his homeland.

Baegert left Mexico City with seven other German Fathers, one Mexican, and one Spaniard, on November 16, 1750. They arrived at the coast in May, 1751, crossed the bay in a small boat, and arrived two days later.⁴ Baegert's mission, St. Aloysius, was to be the most northern of the peninsula with the exception of one. About six hours to the east was the mission in the care of Father Schwarz. The journey of about five hundred hours proceeded northward at a slow pace, in order to spare the pack animals. Father Baegert had time to note and describe the features of the land and the flora and fauna and to make an estimate of the total population. He had read in the geographies of Alsace that the American Indians numbered about three hundred million.⁵ Baegert reduces this number to about three or four million. On the Mexican side of the bay, he says, from Guadalajara to Hiaqui, a journey of three hundred hours, there are "nicht so viel Dörfer, Häuser und Leute als man im Elsass auf dem Lande in einem halben Sommertage, ohne Post zu reiten, antreffen kann. Zwölf oder fünfzehn Dörflein von zwei oder drei dutzend verzettelter Hütten in der Grösse unserer Schweinställe its alles, was ich in dieser grossen Strecke Lands gesehen habe." * In all of California from Cape St. Lucas to the last mission, three hundred hours ride, he counted less than six thousand persons.⁷

Baegert's mission was already founded when he arrived. His predecessor had baptized 1748 heathen and left a capital of 400 goats and sheep and 700 cows, oxen, and horses. Baegert had also a kitchen garden provided with cabbage, melons, and sugar cane.⁸ Wine could be had, but good water was a greater rarity. Evenings Father Baegert contented himself with a few drops of brandy and a pipeful of tobacco

⁴ Baegert, *Brief eines Elsässers*, pp. 7-9.

⁵ *Ibid.*, p. 3.

⁶ *Ibid.*, p. 3.

⁷ *Ibid.*, p. 4.

⁸ *Ibid.*, p. 51.

"weil es so Mode ist."* "I have a good horse," he says, "and do not mind riding, although I often have to ride twenty hours or more in a day and a half to attend a sick charge."

Die Krankenbesuche sind so häufig nicht, denn meine Pfarrkinder befinden sich fast immer wohl. Alsdann nimmt man halt Tortillas oder Bisquit mit sich, Fleisch, und etwann eine lederne Flasche mit Wasser, setzt sich zu Pferde und reitet in Gottes Namen hin, lieber bey Nacht, als bey Tage wegen der Frische. Geht es zu weit, dass man unterwegs schlafen muss, so legt man sich wie die Indianer auf Gottes Erde hin, und denkt, es legen sich so viele viele hundert täglich nieder, und stehen dennoch des Morgens auf, ohne von einer Schlange, Skorpion oder Tarantel gebissen worden zu seyn.¹⁰

On the whole perhaps life in the open was preferable. In his home Baegert suffered daily an invasion of bats, skunks, mosquitoes, frogs, and reptiles. Once, as he was reaching up in the dark to the bookshelf for his shears, he put his hand on a snake instead. Although it is very certainly stated from India that no snake ever bit a missionary, this was by no means agreeable: "man fürchtet sich aber doch vor solchen, an allen Orten sich befindenden, ungeladenen Gästen."¹¹

Baegert reserved for himself some time for reading and study:

Bey so vielen Haus- und Kirchenbausorgen, die mir bisher wenige Zeit übrig gelassen, hab ich es doch in der Sprache meiner Indianer so weit gebracht, dass ich schon eine geraume Zeit, ohne Dolmetscher, catechisiere. Ich habe auch die ganze Christliche Lehre auf fünf Bogen und in 35 Sätzen fast ohne Hilfe in ihre Sprache übersetzt . . . Ich habe es in ihrer Sprache so weit gebracht, dass ich sie mehr fragen kann, als sie mir antworten können.¹²

The language of his tribe of Indians was difficult. It had a sufficient supply of nouns for the concrete objects about and a sufficient number of verbs, with a complicated and seemingly irrational conjugational system, but almost nothing else. To give us an idea of the language, Baegert translated the Lord's prayer into the nearest equivalent in the language of his charges and then translated it back into German. The result is gibberish:

Unser Vatter gebogene Erd du bist, dich o dass erkennen alle werden, loben alle werden Leut und: dein *gratia* o dass haben werden wir gebogene Erd und: dir o dass gehorsamen werden Menschen alle hier Erd, wie dir gehorsamen, droben seynd: unser Speis uns gebe dieser Tag: uns verzeyhe du und unser Böses, wie verzeyhen wir auch die Böses uns thuen: uns helfe du und, wollen werden nicht wir etwas Böses: uns beschütze von Bösen und. Amen.¹³

These indications give a hint as to the manner of life and the activities of the Jesuits in California. Between 1699 and 1768, eighteen

* *Ibid.*, p. 54.

¹⁰ *Ibid.*, p. 57.

¹¹ Baegert, *Nachrichten*, p. 68.

¹² Baegert, *Briefe*, p. 57 f.

¹³ Baegert, *Nachrichten*, p. 186.

missions were founded in the land, but some had been consolidated with others, so that there were, in 1768, fifteen missions in existence, and the influence of the Jesuits had extended itself over practically the whole land, but, unknown to the missions, their death knell had been sounded. The Jesuits were driven out of Mexico early in 1767, but no knowledge of the event had crossed the gulf. Portola arrived in California, in October, 1767, with the commission to take an inventory of all the supposedly valuable possessions, confiscate all personal property, and bring the Jesuits to the mainland. The inventory was easily taken, for the Jesuits had almost nothing that even an Indian would care to steal. On the second of February, 1768, the Jesuits left California amid the lamentations of the Indians. They were sent to Mexico and then to Spain to await their trial. Thus ended a heroic and comparatively little known episode of American history.

It may properly be said that it has been told in such a way as to make it appear that Jesuits of German origin bore the brunt of the battle. The over-emphasis is not so great as may be suspected. In his letter to his brother in 1750, telling of his journey from Mexico to California, Baegert says he was accompanied by seven German Fathers, one Mexican, and one Spaniard. In relating years afterward (1772) the story of the expulsion of the Jesuits from California he wrote: "Wir waren in allem sechszehn Jesuiten, fünfzehn Priester und ein Layenbruder." Of this number, he says, six were Spaniards, two were Mexicans, and eight were Germans. There follow the names of the German priests, one each from the Herzogtum Göllich, from Coblenz, from Vienna, from München, three from Bohemia and one, Pater Baegert, from the Upper Rhine. Baegert adds: "Und just so viel, nämlich sechszehn Jesuiten [davon] einen Bruder und fünfzehn Priester liessen wir zurück in Californien begraben."¹⁴

Moreover we have touched upon the achievements of only two of the German Jesuits and their contributions to our knowledge, and said nothing of Father Neumann, who wrote the history of the Indian uprisings (1724), or of Father Ignaz Pfefferkorn, who described the Sonora region with as much accuracy as Kino the land of the Pimería. Legends are told of Father Schmid, who broke up single handed a drinking orgy of a tribe of Indians, and of the gentle and fleet-footed Glandorff, who served forty years in the land of the Chihuahuas. The speed and endurance of the Indians is famed, but the Tarahumares excelled all the other Indians in running. Yet Father Glandorff could outtire any of the Tarahumares. This however was due to divine interposition. For when his Indian attendant sank exhausted to the

¹⁴ Baegert, *Nachrichten*, p. 312.

ground, Father Glandorff lent him his magic moccasins, and the Indian rose refreshed and ran another day's journey without exhaustion. These last named Jesuits lived and worked on the Mexican side of the bay.

If now we ask the question, what the Germans knew of California before the end of the eighteenth century, the answer must be—just as much as the Jesuits reported. The maps have already been mentioned. The first tolerably correct impressions were given by the maps of Father Konsag of Austria, and the maps and descriptions of Father Kino and Father Baegert.

From this point on we must distinguish two German publics in Germany. Most fully informed were the Jesuits. Letters were carefully written by Jesuits in the West Indies, in China, the Philippine islands, and America, and were published and circulated for the benefit of the order. *Der Neue Welt-Bott* (1728-1729)¹⁵ gathered the most important of these together. They were probably known chiefly to the members of the order, and modern historians are only beginning to make use of this collection.

Father Kino's *Favores celestiales* was well known to many Jesuits, although it was circulated only in manuscript form. Up to about the year 1757, historians, including Venegas, made use of it. The MS. was then lost and not discovered again until recently by Bolton and published in translation in 1919. Titles of additional works, chiefly in Spanish and Latin, may be found in an article by Viktor Hantzsch.¹⁶

But we must turn to the larger public. One of the earliest close-up accounts of Lower California was written by Father Baegert before 1752. This series of letters had probably had only a limited circulation. Apparently other journals and the historians took little cognizance of it. Even the well informed of today knew nothing of its existence. It was turned up in Strassburg in the year 1921.¹⁷ A copy was made in German and English for the Bancroft library of the University of California. It is vividly written and has the freshness that pervades first impressions.

The first history that circulated widely was that of the Spaniard Burriel,¹⁸ which was translated into English, Dutch, French, and German. It was the desire to correct certain impressions given by this work that led Baegert, after the expulsion of the Jesuits from California, to write his book. Presumably the work of Burriel

¹⁵ See bibliography, p. 9.

¹⁶ See bibliography, p. 11.

¹⁷ By Mary J. Price. See bibliography, p. 10.

¹⁸ See bibliography, p. 9. The work was published anonymously. It was ascribed to Venegas not only by Baegert but by others of his time.

received wider publicity than the more authoritative one of Baegert. For Baegert's earlier letters, it will be noted, were not reprinted in *Der patriotische Elsässer* until 1777, and in reproducing them the editors regret that they are unable to state what has become of Father Baegert. They are unaware that an anonymous work by him had appeared five years earlier in nearby Mannheim, and that he died in the same year in Neuburg in Bavaria.¹⁰

Nevertheless we are able to say that, by the year 1772, the Germans, owing to the industry of the Jesuits, were in a position to be as well informed about the history, topography, and customs of Lower California as most of us are to-day.

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YOUNG STENDHAL AND HIS REFLECTION, JULIEN SOREL*

AS A BRIEF approach to this subject, I may comment that most biographers prefer to reconstruct his life from his later works, whereas it seems to me his works are an interpretation of the impressions and principles he acquired before he was twenty-five. A summary of Stendhal's life up to 1830 is necessary for an understanding of his writings. Unfortunately, Stendhal is not well known outside of France and is understood even less. He fascinated the critic Taine and to the latter we owe the revival of interest in Stendhal. Taine professed that he was beginning to understand the *Rouge et Noir* after studying Stendhal for five or six years and reading it some 60 to 80 times.¹

To begin to understand Stendhal, we must know something of the turbulent times in which he was born and lived, turbulent times not only for France but for all of Europe, the period of the French Revolution, the Empire and the Restoration. This restless, troubled, and chaotic state of affairs is nowhere better reflected than in the great *Human Comedy* of Balzac and in the few novels of Stendhal,² the one a complement of the other. The latter conceived of the novel as a mirror which one takes along through life—a reflector of the times.³

* The Divan edition of the works of Stendhal has been used in the preparation of this article, except for *Rouge et Noir*, which is the P. Jourda edition. The Divan edition, published by the late Henri Martineau, is the complete text but not annotated. It is the most readily available of all. The Arbelet-Champion edition is completely annotated and definitive but less than half the volumes are published and the edition is limited. A limited bibliography of the most important critical and biographical material is indicated in the footnotes.

¹ H. Taine, *Nouveaux essais de critique et d'histoire*, Paris, Hachette, 1923, p. 224. See for last statement E. Seillière, *Le Mal romantique*, Paris, Plon, 1905, pp. 371 ff.

² G. Lanson, *Histoire de la littérature française*, Paris, Hachette, 1922, p. 1008: "Il nous apprend autant que toute la *Comédie humaine* sur les mobiles secrets des actes et sur la qualité intérieure des âmes dans la société que la Révolution a faite. Balzac nous montrait les faits: l'effort universel, la lutte brutale pour la fortune, pour les places, pour le pouvoir. Il prenait comme hypothèse fondamentale l'appétit du succès, le déchaînement des convoitises. Stendhal va plus au fond des choses. Il regarde dans le secret des âmes comment se forme la disposition d'où sortent tous les effets qui donnent à la société contemporaine sa physionomie."

³ Stendhal, *Rouge et Noir* (Edition Jourda), Paris, Belles Lettres, 1929, V. II, 159.

Henri-Marie Beyle, who later chose Stendhal⁴ as the most suitable for him among all his pseudonyms, and the origin of which is still debated,⁵ was born January 23, 1783, in Grenoble (Isère), in the south-eastern part of France.⁶ His father, from a bourgeois family with aspirations to the "noblesse de la robe," was a lawyer in easy circumstances, and his mother was one of the two daughters of Doctor Henri Gagnon, Grenoble's best known physician and a very learned man.⁷ His father, Cherubim Beyle, to whom he refers as the "bastard," inspired in his son from the very beginning an almost fanatical hatred for himself,⁸ and scorn for the Beyles. He adored his mother.⁹ His adoration for her was largely imaginative and posthumous, since she died when he was only seven years old. This combination of fanatic love and monstrous hatred characterized Stendhal throughout his life;

⁴ E. Roux, *Un peu de tout sur Beyle-Stendhal*, Grenoble, 1903. M. Roux counts some 82 noms de plume used by H. Beyle. It was a fetish with him, a fear of detection by the police and others, and seem to me to show the good beginnings of a sort of persecution mania from which he suffered all his life.

⁵ C. A. Sainte-Beuve, *Causeries du Lundi*, Paris, Garnier, 1856, v. 9, note p. 241: "Steindal est une ville de la Saxe prussienne, lieu natal de Winckelmann. Il est probable que Beyle y aura songé en prenant le nom sous lequel il devint un guide de l'art en Italie."

⁶ The house in which he was born is still standing in what is now the Rue Jean-Jacques Rousseau, formerly the Rue des Vieux Jésuites. The house itself is dark, dank and sombre and the street is no better. It is no wonder the young Henri Beyle preferred the more sun-lit hospitable home of his grandfather, half a block away.

⁷ For a detailed study of Stendhal's paternal ancestry see M. Rouget, *La Vie Grenobloise du Père de Stendhal*, Paris, Le Divan, 1930. Unfortunately, only the first volume had appeared when M. Rouget died. However, Stendhal's paternal ancestry is fully discussed in this one volume, as is his father's life up to 1789. For Stendhal's maternal ancestry see H. Chobaut et L. Royer, *La Famille Maternelle de Stendhal, Les Gagnon*, Revue d'Histoire littéraire, 1937, v. 2, pp. 189-207; v. 3, pp. 352-365. This same work has recently appeared in book form issued by Arthaud, Grenoble, 1938. These works are definitive, but the following can be consulted with profit: P. Ballaguy, *Quelques précisions sur la généalogie de Stendhal*, Mercure de France, 1926, v. 189, pp. 336-354; P. Arbelet, *La Jeunesse de Stendhal*, Paris, Champion, 1919; Stendhal, *Vie de Henri Brulard*, I, 88-89; E. Maignien, *La Famille de Beyle-Stendhal*, Grenoble, Drevet, 1889.

⁸ *Henri Brulard*, "Il aurait été bien difficile qu'il m'aimât: 1°, il voyait clairement que je ne l'aimais point. Chérubim Beyle . . . m'aimait comme le soutien de son nom, mais nullement comme fils.

⁹ *Ibid.*, —"Ma mère, Madame Henriette Gagnon, était une femme charmante et j'étais amoureux de ma mère." I, 40. Also P. Arbelet, *La Jeunesse de Stendhal*, I, pp. 77 ff.

he was indifferent to no one or no thing. One aunt, Séraphie Gagnon, the Inquisitor,¹⁰ who, according to Stendhal, became his father's mistress after the death of Madame Stendhal, shared in the same hatred he had for his father; likewise his youngest sister, Caroline-Zenaïde, was hated by both him and his other sister, Pauline.¹¹ An uncle, Romain Gagnon, whom no woman in Grenoble could resist, an aunt Elizabeth, who inspired in him the grand manner, what he called "Espagnolisme," his sister Pauline, and grandfather Gagnon shared in the love he had for his mother.

Because he lived a great part of his earlier youth with his grandfather, who had made the pilgrimage to Ferney, who kept a bust of Voltaire on the mantle, who knew all the constellations, and whose telescope was a constant source of amusement and who loved books, there was infused into him a love for reading and for learning. This was almost destroyed by the Abbé Raillane, a priest of some renown in those parts for his ability as a tutor, but in reality a filthy creature endowed with little real learning and wit.¹² Chérubim Beyle loved his son and wanted only the best for him, but unfortunately he sought in no way to understand the boy's temperament. Hence this ogre Raillane went down to posterity in the worst of the "curés" Stendhal created later in his novels and became one of the motivated forces behind his hatred for the clergy in general.

About 1796 the government opened a number of "écoles centrales" in Paris and the provinces.¹³ Since Henri Gagnon was one of the organizers of the school at Grenoble, Henri Beyle was one of the first students to be admitted. This gave him his first opportunity to have a little time to himself away from his curious and surveillant family. He enjoyed loitering on the way to and from school. He had never been free to go out before, had never had companions of his own age, had never seen "the other side of life." All was new and fascinating to him. His physical appearance was not attractive, in fact he was an ugly child. Many of his new school companions made fun of him and drove him into himself and away from society in general. However,

¹⁰ *Ibid.*, — "J'exécrais tout le monde et ma tante Séraphie superlativement." I, p. 113.

¹¹ *Ibid.*, — "Je détestais ma soeur cadette, Zenaïde . . ."

¹² On the "tyrannie Raillane" see *Henri Brulard*, I, pp. 110-113.

¹³ For a discussion of the "Ecoles centrales" see F. Picavet, *Les Idéologues*, Paris, Alcan, 1891. The law of 3 brumaire An IV (November 3, 1796) established an "école centrale" for each department on the plan of the Idéalistes. Destutt de Tracy, Cabanis, etc.

there were some kindred intellectual spirits who made up to the young Beyle for much of the unpleasantness of the others, the rabble.

After a rather shameful examination at the end of his second year, the third year he covered himself with glory, especially in mathematics, and became one of the most hopeful and promising of the Grenoble students. He thereby gained the right to apply for the examination at the École Polytechnique, the great army school in Paris. Finally there appeared before him the opportunity to shake the dust of Grenoble off his heels, put behind him what he detested in his family and surroundings, go to Paris, the goal of every provincial, and live his own life.¹⁴ September, 1800, found him on the way to a new life but nevertheless one full of contrarities, as he was to find very soon.

In the meantime the young Beyle had seen the armies of the republic representing liberty, fraternity, and equality, marching on the square. He was impressed sometimes favorably, sometimes unfavorably by this, but in general he took up the side of the revolutionaries, attended some meetings of the liberals and came away disgusted. Still it pleased him to know that his father's name was on the list of "suspects."¹⁵

It was during this period at school that the young Beyle made the acquaintance of the works of Shakespeare, which were to be an inspiration and guiding star through life. He forced himself to learn English, so as to be able to read Shakespeare in the original, and prided himself on his ability in foreign languages. Here also he met for the first time the writings of the philosophers Condillac, Cabanis and the man who was to become his idol, Destutt de Tracy, and their philosophy known as Idéology, the discussion of ideas, the development of ideas likely to lead one to the greatest happiness. Out of this comes the eternal "chasse au bonheur" or search for happiness as Stendhal calls it, happiness, that elusive thing you can find only within yourself. Perhaps to his failure to find it in himself we owe his best works.

During this period begins the development of what we might call his love life and without which we would also never have had these same works, for in love he expected to find the greater part of this

¹⁴ *Henri Brulard*, I, p. 126: "Tout ce qui est bas et plat dans le genre bourgeois me rappelle Grenoble, tout ce qui me rappelle Grenoble me fait horreur, non, horreur est trop noble, mal au cœur." This hatred of family and surroundings follows Stendhal throughout life. These early years and a few which follow his first years in Paris, set his character, so to speak. From then on his life is a series of frustrations in the "chasse au bonheur," the pursuit of happiness which he sought even as a child.

¹⁵ *Ibid.*, I, p. 154: "mon père était notoirement suspect . . ." Also consult *Chuquet, Stendhal-Beyle*, Paris, Plon, 1902, p. 15; P. Arbelet, *La Jeunesse de Stendhal*, I, pp. 109-110, and I, pp. 214-223.

happiness. In his grandfather's house his Uncle Romain Gagnon, the gallant, kept a number of eighteenth century stories and novels which perhaps we would blush to confess having in our possession, and these stories the young man would filch from the "cabinet d'étude," steal away and read and then stand before the mirror waiting to see the first hairs of his beard grow out.¹⁶ At this time a certain young actress, of no mean charm and beauty, Virginia Cubly, was playing in Grenoble. Beyle fell violently in love with her, followed her but never let her see him, a very timid young man and too young to be noticed but who, nevertheless, was developing his feelings and passions. Actresses always had the preponderance of influence in his life.¹⁷

He also formed friendships, some lasting and some very disappointing as in the case of Victorine Mounier,¹⁸ who inspired love in him but who did not return it in any way; the Bigillon family, Mante, who later entered into plans with him for a bank, and many more.

As stated above, this period in Stendhal's life was decisive. If we add a few years more, the first years in Paris and with Napoleon's army in Italy, we have an almost complete picture of his existence.

"Toute la vie d'un homme n'est que le développement des qualités qu'il a acquises dans sa jeunesse."¹⁹ During these years at Grenoble (1783-1800) we see that he developed a persecution mania, a hatred of his father, younger sister, and aunt Séraphie, a passionate love for his dead mother, and a sort of mock heroism he called "Espagnolisme." His family life was none too happy; he was not allowed friends of his own age until he got into the "École centrale," and then he was teased because of his physical characteristics. To offset these disadvantages, he determined to get ahead in the world. He frequently resorted to trickery and lying to get out and away from his family; he developed into an expert mathematician at school because he saw in mathematics an escape from Grenoble. Everything he did at this time was for that purpose. Now let us go back and take up the thread of his life in the next phase at Paris.

On his arrival there that remarkable September night, he lodged

¹⁶ *Ibid.*, I, pp. 227-230: "... je volais des romans de mon oncle..." Also, P. Arbelet, *La Jeunesse de Stendhal*, I, pp. 180-190.

¹⁷ A. Chuquet, *Stendhal Beyle*, p. 17 (Chuquet misspells the name and calls her Kably). P. Arbelet, *La Jeunesse de Stendhal*, I, pp. 355-368. Also numerous passages in *Henri Brulard*.

¹⁸ P. Arbelet, *Les Amours romantiques de Stendhal et de Victorine*, Paris, Emile-Paul Frères, 1924. J. Mélià, *La Vie Amoureuse de Stendhal*, Paris, Mercure de France, 1909, A. Chuquet, *Stendhal-Beyle*, p. 17.

¹⁹ Stendhal, *Correspondance*, I, p. 109 (à son père).

in a small hotel. The days for Polytechnic examinations passed, which Beyle had come ostensibly to take, although he seems never to have presented himself. Finally a cousin, Pierre Daru, on advice from Grenoble, looked him up and found him ill in a small dirty attic room, took him home, and a new life really began.²⁰ The young Henri Beyle got a glimpse of Parisian life. At first it was very disheartening, but little by little, with the aid of his cousin Martial Daru and the eye of Pierre Daru's wife, life became more agreeable for him. He began to frequent the theaters and to get a taste of that side of his new existence. The Daru, however, would not put up with a lazy provincial cousin who refused to take his examinations, so he was drafted as a clerk in Pierre Daru's office. Not liking this life, he later got his cousin to obtain a place for him in the army going into Italy to rout the Austrians who had an eye on some of the French territory. The cousin was in high favor with Napoleon and was one of the organizers of the "Grande Armée" and high functionary under Napoleon as well as later under the Bourbons and Louis-Philippe.

As a petty officer he went to Italy through the St. Bernard pass and across the vast plains of Lombardy to Milan, the one city he was to prefer above all others. Away from home, Beyle entered into the sort of life offered to a welcome army of occupation in gay and fascinating, though essentially commercial city. Here he met another love, this time the fascinating Milanese Angiola Barrone, daughter of a shopkeeper and married to a Signor Pietragua, who was none too careful of his wife's actions.²¹ A young man with money and probably soon leaving, was worthy of a few favors, but this arrangement on his first visit was more platonic than less.²²

Tiring of this army life, and his follies not being pleasing to Pierre Daru, he resigned and returned to Paris. By this time he had become a dandy, a fop, and was proud of it. He was a great lover and man of the world, in his own mind, with an excellent wardrobe but no experience, only a series of amorous failures behind him, largely because of his timidity. He aspired to become a great dramatic writer and sat in his hotel opposite the Théâtre Français, doing his best to imitate Corneille, Racine, and Voltaire, who were beckoning to him to come join them. During this period he held on to the idea of becoming

²⁰ P. Martino, *Stendhal*, Paris, Boivin, 1934, 3rd edition, p. 18. P. Hasard, *La Vie de Stendhal*, Paris, Gallimard, 1927.

²¹ J. Mélià, *La Vie amoureuse de Stendhal*.

²² J. Mélià, *La Vie amoureuse de Stendhal*; *Stendhal, Journal*, IV, pp. 251-256.

great—great not by slavish imitation of others but by creating and by following his own dictates and passions to dominate life—to make himself the master of it.²³

In 1804 he became a frequenter of the salon of Destutt de Tracy, the very center of Idéology. Meanwhile he put paper in his shoes for soles. Victorine Bigillon again repulsed him, but then he found no one who did not repulse him, even Mélanie Guilbert, called la Louason.²⁴ Beyle was still timid, but little by little he became more courageous. Mélanie went to Marseille to fill an engagement, so Beyle became a grocery clerk in Marseille. Soon, however, la Louason, having come to him via the hands of many men, passed on to another, a Russian, but this time in marriage. He, who was one of those indecisive individuals, could not make up his mind to marry her or give her up—she decided.²⁵ Grocery business, love, ideas for a great bank,²⁶ all crumbled away and in 1806 he was back in Paris, still more bitter and disillusioned but with a great deal more experience.

In September, 1806, the King of Prussia, Frederick Wilhelm III, chafing under Napoleon's settlements in Germany, stirred up the Fourth Coalition. The Grande Armée went into the field and, with the help of the Daru, again Beyle went with it, and with it he stayed in the commissary department through the Russian and German campaigns ending with the Battle of Leipzig in 1813 and the allied campaign carrying the enemy to Paris in April, 1814.

During these years he was opulent. He passed some time in Germany and made several trips to Italy, always observing and collecting experience and always the dapper dandy in spite of, at times, very adverse conditions. Stendhal became fascinated later by Napoleon, not so much by the man himself as by his tremendous energy and moral force. He admired in the Emperor, above all other things, the aggressive force and excessive self-confidence or egotism by means of which he

²³ *Souvenirs d'Egotisme*.

²⁴ *Journal*; all of volume I for this period of his life. P. Martino, *Stendhal*, A. Chuquet, *Stendhal-Beyle*; P. Arbelet, *Stendhal au pays des Comédiennes*, Grenoble, Arthaud, 1934; P. Arbelet, *Premiers Voyages de Stendhal au pays des Comédiennes*, Paris, Artisan du Livre, 1928.

²⁵ For the influence of Mélanie Guilbert on Stendhal, see in addition to the titles mentioned in note 21, P. Arbelet, *La Louason ou les perplexités amoureuses de Stendhal*, Grenoble, Arthaud, 1928; P. Arbelet, *Stendhal Epicier ou les infortunes de Mélanie*, Paris, Plon, 1926.

²⁶ *Journal*, I, pp. 220-221; *Correspondance*, I, pp. 277, 322.

became the dominant power of all Europe.²⁷ As he, Stendhal, had exhibited some of these tendencies early in life, his admiration for Napoleon served to amalgamate and consolidate them in his own personality. He unfortunately overlooked the fact that these same qualities carried to excess also caused the Emperor's downfall.

The fall of the Emperor dashed his hope for a prefecture, and the returning Bourbons under Louis XVIII turned a deaf ear to his pleas. Disheartened and disappointed, Beyle left France and took up his residence in his beloved Milan. He was pensioned on half pay, and life was not as expensive at Milan as in Paris. He was now thirty-one years old, a man almost without a country, a self-exile from France, with no profession or position and he displayed no particular abilities to get along in the world. However, his self-confidence or egotism sustained him. He went about Italy in a carefree way, caring little where or how he lived, but always observing mankind. He had written to his sister Pauline in 1806, "*The very study of mankind is man, dit Pope, et il a raison.*"²⁸ During the seven years from 1814 to 1821 many things happened to him. He renewed his acquaintance with Angela Pietragua and met Mathilde Dembowski. It was a true but unrequited love that he showed or hid and she remained one of his ideals throughout life.²⁹ He published *La Vie de Haydn, Mozart, et Métaface* in 1814 under the name of César Bombet; *l'Histoire de la Peinture en Italie* in 1817 under the initials M. B. A. A., and *Rome, Naples et Florence* in the same year and signed de Stendhal, with their resultant troubles over Stendhal's plagiarism.³⁰ He frequented the more liberal circles in Milan, where he met Silvio Pellico, Monti and Lord Byron, and there gained his ideas on "romanticismo." Having become imbued with Italian romanticism or liberalism, he was never

²⁷ Stendhal, *Vie de Napoléon*, Preface: "Mon but est de faire connaître cet homme extraordinaire, que j'aimais de son vivant, que j'estime maintenant." See also E. Seillière, *Le Mal Romantique*, pp. 298-309; A. Chuquet, *Stendhal-Beyle*, pp. 366-384; P. Martino, *Stendhal*, p. 51; Stendhal, *Dédicace à l'Histoire de la Peinture en Italie*. See also A. Lombroso, *Stendhal e Napoleone*, Roma, Bocca, 1903.

²⁸ *Correspondance*, II, p. 193.

²⁹ *Journal, Correspondance, Souvenirs d'Egotisme*; J. Méliat, *La vie amoureuse de Stendhal*; P. Arbet, *Le Plus grand amour de Stendhal: Mathilde Dembowski*, Figaro, 4 mars 1933.

³⁰ P. Arbet, *Comment Stendhal écrivait son Histoire de la Peinture en Italie*, Mercure de France, 1933, vol. 158, pp. 422-438, and *L'Histoire de la Peinture en Italie, et les plagiat de Stendhal*, Paris, Levy, 1913.

able to understand French romanticism.²¹ He made several short trips to France, one particularly because of the death of his father in 1819. He found himself left an inheritance of debts instead of a comfortable living. Because the Italian states had passed back into the hands of Austria, and Beyle had said some nasty things about Austria and Metternich, and because he had been closely connected with the liberals in Milan, he was requested to leave Austrian territory. Fearing the Spielberg prison more than he loved Milan or hated Paris, he packed bag and baggage and beat a hasty retreat to France in 1821.

The next phase of his life, the nine years from 1821 to 1830, were spent for the most part in Paris. It is a very significant period for him in many ways, but also an obscure one for the student. Of the more significant works he published *De l'Amour*, 1822; *Racine et Shakespeare* in 1823-1825; *Armance* in 1827; and *Le Rouge et le Noir* in 1830. He was now putting into print his conception of life such as he had observed it and such as he would have wished that his own life had been. This period marks the apogee of his egotism and it is well symbolized in the title to his incomplete memoirs of these years, *Souvenirs d'Egotisme*.

Because he had inherited no money from his father, his hatred of his family and Grenoble was intensified; not having any established position, life at times became precarious and very discouraging. He was living from hand to mouth, so to speak, writing an article for this or that review, gaining very little financially from his books, which were not received at all well. In spite of adversity, he seemed to thrive during this time and have some of the most interesting experiences of his life, as well as some of his most lasting friendships and hated enmities. He found an old friend, Mme Pasta, an Italian actress come to Paris, who lived in his same hotel in the Rue Richelieu and held a sort of salon there where Lussinge, de Fiori, Sutton-Sharp and others met.²² Stendhal became what we might term a "salonier." Early he met Prosper Merimée and a close friendship sprang up between them, even though Stendhal was older by twenty years; they were kindred

²¹ On this point see Stendhal, *Racine et Shakespeare*, also Jules Marsan, *Stendhal*, Paris, Cahiers Libres, 1932; all of chapter II, *Les Influences italiennes*, pp. 43-74. Stendhal was without doubt an "italomane," but for a good argument to the contrary, see Remi Bosselaers, *Le Cas Stendhal*, Paris, Droz, 1938, pp. 50-55.

²² *Souvenirs d'Egotisme*, pp. 130-136; Chuquet, *Stendhal-Beyle*, p. 166.

spirits in their anti-religious and social feelings.³³ He became an habitué of the salon of Destutt de Tracy, who took him to Mme Cabanis' salon.³⁴ In these salons he met Lafayette, Ch. de Rémusat, the two Thierry, Jacquemont, Fauriel, Miss Clark; he renewed an old acquaintance with Mme Beugnot; he frequented the salon of Mme Aubernon, where he met the conservative literary element, Chatlain, Duvergier de Hauranne, Mignet, Cousin, Béranger and Thiers; again he was found in the salons of Mme D'Argout, Mme Ancelot, le Baron Gérard, Violet-le-Duc, Etienne Delécluze.³⁵ Stendhal associated with Sainte-Beuve, J.-J. Ampère, Leclercq, Courier and a host of others, all the names of interest and importance associated with the period with one exception, Mme Récamier.³⁶

It was during this period that he had some of his most celebrated love affairs: Mlle Bereyter, Mme Pasta, Amélie, Clémentine, Mme de Rubempré, whom he calls Mme Azur, etc.³⁷ It was also during this period that life seemed at lowest ebb for him. He had difficulty making both ends meet, so to speak, and became so downcast that he considered suicide on several occasions and made out several wills with self-annihilation in mind.³⁸ However, something happened each time to change his intentions and he took a new lease on life. He made several trips to England and to Italy.³⁹ All the time he continued

³³ For an excellent study of the society Stendhal and Merimée frequented and for their influence on each other, see P. Trahard, *La Jeunesse de Merimée*, Paris, Champion, 1925, I, pp. 45-261. M. Trahard proves quite convincingly that the influence of Stendhal on Merimée was more ephemeral than real.

³⁴ Picavet, *Les Idéologues*; Chuquet, *Stendhal-Beyle*, see the whole of chapter IX for Stendhal's activities in Paris during this period.

³⁵ Besides Chuquet, *Stendhal-Beyle* and P. Trahard, *La Jeunesse de Merimée* for the part Beyle played in salon life of Paris during this time, see: E. Delécluze, *Memoires de soixante années*, Paris, Lévy, 1862, one of the best running accounts of the whole period; Mme Ancelot, *Les Salons de Paris*, Tardieu, 1858 ("... ce Beyle (Stendhal) (sic) dont rien ne peut rendre la piquante vivacité"); Sainte-Beuve, *Nouveaux Lundis*, V. 3; *Souvenirs d'Egoïsme, Correspondance, Henri Brulard*; H. Bidoux, *Paris*, Paris, 1937; P. Merimée, *Portraits historiques et littéraires, Oeuvres complètes*, Paris, Champion, 1927, V. 5; P. Jourda, *Stendhal raconté par ceux qui l'ont vu*, Paris, Stock, 1931.

³⁶ Stendhal probably avoided Mme. Récamier's salon, even though Merimée went there, because it represented everything to which he was antipathetic. For the best accounts of her salon and an interesting account of the historical events of the period in question, see E. Herriot, *Mme Récamier et ses amis*, Paris, Gallimard, 1934 (13th ed.).

³⁷ J. Mélià, *La Vie amoureuse de Stendhal*.

³⁸ H. Cordier, *Comment a vécu Stendhal*, Paris, Villerelle, 1900, pp. 60-61.

his observation of society and life and accepting experiences as they came to him. He wrote and wrote and wrote on many subjects during all this time.

Stendhal's masterpiece of egotism, *Le Rouge et le Noir*, *Chronique du XIX^e siècle*, was delivered to the printer Levavasseur in April, 1830, and appeared the following November.⁴⁰ In the meantime, after the Revolution of July, 1830, his friends had come into power and the Count Molé offered him the consulate at Trieste. He received his appointment in October and the following month he left for the Austrian states, where he was to remain only a little more than a year because Metternich refused him his "exéquator."⁴¹ The book was a financial as well as a literary failure⁴² and was not too well received by the critics or his friends.⁴³ It was something very unusual and the French at the height of the Romantic period were completely shocked by its audacity. They were still too idealistic and failed to grasp the portent of the materialism of the impending industrial revolution. In this Stendhal was far and away in front of his contemporaries. They were still arguing over the unities in the drama and the differences in the classical and modern conceptions of the principle of artistry in literature. Stendhal, in his search for happiness, forgot the theories of artistic production and began revealing the stark realities of life.

³⁹ H. Martineau, *L'Itinéraire de Stendhal*, Paris, Messein, 1912; D. Gunnell, *Stendhal et l'Angleterre*, Paris, Bosse, 1909.

⁴⁰ A. Paupe, *Histoire des Oeuvres de Stendhal*, Paris, Dujarric, 1903, pp. 60-61.

⁴¹ R. Dollot, *Stendhal, Consul de France à Trieste*, Paris, Editions de Stendhal Club, No. 10, 1927; R. Dollot, *Les Journées Adriatiques de Stendhal*, Paris, Argo, 1929, pp. 31 ff.; L. Farges, *Stendhal Diplomate*, Paris, Plon, 1892, pp. 31-39.

⁴² H. Cordier, *Comment a vécu Stendhal*, pp. 179 ff.; A. Paupe, *Histoire des Oeuvres de Stendhal*, pp. 57 ff.

⁴³ "M. de Stendhal est un de ces écrivains—dont on ne saurait trop de méfier. C'est un observateur à froid, un railleur cruel, un sceptique méchant, qui est heureux de ne croire à rien, parcequ'en ne croyant pas, il a le droit de ne rien croire, parcequ'en ne croyant pas, il a le droit de ne rien respecter et de flétrir tout ce qu'il touche." J. Janin, *Les Débats*, 26 décembre 1830, as quoted in A. Paupe, *Histoire des Oeuvres de Stendhal*, p. 75: "Cette honteuse production ne sert qu'à constater par une preuve, ajoutée à vingt autres, qu'il est plus que temps que M. de Stendhal change encore une fois de nom et pour toujours de manière et de style." M. A. de Pontmartin, *Gazette de France*, 16 février 1831, as quoted in A. Paupe, *op. cit.*, p. 76: "Il y a dans le caractère de Julien des traits atroces dont tout le monde sent la vérité, mais qui font horreur. Le but de l'art n'est pas de montrer ce côté de la nature humaine." P. Merimée, *Revue de Paris*, 15 juillet 1898, pp. 413-414.

Heretofore the so-called self-made man was relatively unknown in French literature. Balzac was creating somewhat the same type of character in the *Comédie Humaine*, Rastignac, etc., but they were not imbued with the same egotism nor the same dominating will as was Julien Sorel. Balzac's characters were drawn from life, but he used restraint in presenting them and they were not shocking as were the personages of Stendhal. The comparison drawn between Balzac and Stendhal is most illuminating in this connection:

Balzac nous montrait les faits: l'effort universel, la lutte brutale pour la fortune, pour les places, pour le pouvoir . . . Stendhal va plus au fond des choses.⁴⁴

Stendhal certainly goes "au fond des choses" in the presentation of Julien Sorel who "avec les deux ou trois idées fixes que lui a données l'auteur, ne paraît . . . qu'un petit monstre odieux, impossible, un scélérat qui ressemble à un Robespierre jeté dans la vie civile et dans l'intrigue domestique . . ." ⁴⁵ His meteoric rise from obscurity to a place in the social and political world of Paris is accomplished through sheer will-power and self-confidence. Julien's every act is inspired by the desire to conquer class distinctions and all other obstacles in his way and finally to "arrive."

Le Rouge et le Noir was first called *Julien Sorel*, but Stendhal adopted this rather enigmatic title before it was published. He explained his choice in chapter five: red representing army life, in which there was no longer, since the Restoration, a future for a person of ignoble birth; black representing the Church, "ce bel état de prêtre qui mène à tout," the only avenue to success left to the low born. The whole story is built on an incident that happened in Grenoble: a young "séminariste," Berthet, shot his benefactor's wife for what he thought was an injustice done him.⁴⁶ Julien is the son of a small town sawmill owner imbued with the principles of Jean-Jacques Rousseau and the "Droits de l'Homme" of the post-Revolutionary period. He was a very sensitive child given over to reading and learning rather than to the trade of lumberman. From the very beginning he wants to advance beyond his class and circumstances. He becomes tutor in a superior family at Verrières, falls in love with his employer's wife, Madame de Renal, has an affair with her, then deems it prudent to leave and

⁴⁴ Cf. note 2' above.

⁴⁵ Sainte-Beuve, *Causeries du Lundi*, v. 9, p. 264.

⁴⁶ The whole Berthet incident is exposed and explained completely in an appendix to the J. Marsan edition of the *Rouge et Noir*, Paris, Champion, 1923. See also A. LeBreton, *Le Rouge et le Noir de Stendhal*, Paris, Mellottée, s.d., pp. 90-99.

enters the Seminary at Besançon, where his career really begins. Although hooted and mocked by his companions, Julien keeps up his studies, plays politics in a crude way, gains the support of his superiors, and finally luck steps in and gives him a chance to go to Paris and into the home of a high government official, M. de la Môle, as a secretary. Here he uses all the devices he can conjure to rise to social and financial heights. He falls in love with Mathilde de la Môle, she becomes pregnant, and they are to be married, when suddenly Madame de Renal denounces Julien to the de la Môle. He rushes back to Verrières, shoots but fails to kill Madame de Renal while she is at church. He is arrested, put in prison, tried and would have been acquitted but he insisted on his conviction and death on the guillotine, regardless of the pleas of everyone concerned, because he considered the intention to kill as serious an offense as the act itself.

In spite of the fact that Stendhal has created some very interesting secondary characters in *Rouge et Noir*, such as Madame de Renal, Mathilde de la Môle, and several churchmen, Julien Sorel dominates the whole story; everything exists to serve as a background for his advance through life. "Figure étrange, inquiétante, complexe à l'extrême, une des plus originales que l'art ait jamais évoquées devant vous."⁴⁷ M. LeBreton calls Julien a "plébien irrité" and that in a certain reserved way explains what Stendhal himself was. It is not my intention to draw a complete parallel here between the lives of Julien Sorel and Stendhal because many people have done that already and too much stress has been put on reconstructing Stendhal's own life from that of Julien. The fictitious character contains much of what the author would have liked to have been rather than what he actually was.

Julien Sorel is as true a Cornelian character as can be found in the Romantic period; he decides what his "duty" is and nothing stops him from carrying it out to its logical conclusion. He is a kind of Don Juan and Valmont, only love is not his primary interest; it is a help towards his primary interest, which is self-advancement. Just as Rodrigue, Julien, in long soliloquies, weighs the advantages and disadvantages of each and every action he makes, although one feels all along that he knows just what he should do and what he will do. This psychological analysis of the actions of all of his characters is the outstanding trait of the Stendhalien novel and the thing which distinguishes it from the type created by Balzac, for instance.

⁴⁷ A. LeBreton, *op. cit.*, p. 266.

Stendhal evidently wished his hero to be "ambitieux, orgueilleux, égoïste" and a schemer, because that is what he made of him. He saw an opportunity in this betrayed lover's vengeance to present a hero of this sort. Stendhal had already experienced the pains of unrequited and thwarted love. He himself was never discouraged by them but whereas he did not succeed in overcoming opposition to him, Julien did succeed by ruse, hypocrisy or any other method at hand. Another thing that Stendhal brought out in Julien was the reaction of a vigorous personality against the established social order of the day. The author himself, as we have shown elsewhere, was generally at odds with society and its conventions. Stendhal partially conquered society, but he was too much an individualist to win out completely. Julien is also an individualist and egotist but he has a strong enough personality to overcome obstacles by force of will and perseverance. Although hated in general and scorned, he still succeeds in his plans. Friendliness and sympathy have a much smaller rôle in the *Rouge et Noir* than do rancor, hatred and revolt; friendliness is much less passionate and vigorous than hatred.

When Julien wins the respect and admiration of the Renal he wins his first victory in the conquest of the new life. The next step in the advance comes with the slow but sure conquering and possession of Madame de Renal. Here were two complimentary and delicate souls in conflict with the grosser elements about them. Starting with mild admiration and an accidental touching of hands, Julien felt the desire, and desire meant duty, to subdue Madame de Renal, who was a paragon of virtue. After a long and harrowing period of indecision on her part, urged by the sullen and stubborn determination of Julien and, coupled with the circumstances of a very prosaic, monotonous life, he wore down her resistance. Julien saw in it only another victory and once gained, it lost much of its lustre. "Tel est, hélas, le malheur d'une excessive civilisation! A vingt ans, l'âme d'un jeune homme, s'il a quelque éducation, est à mille lieues du laisser-aller, sans lequel l'amour n'est souvent que le plus ennuyeux des devoirs."⁴⁰

This love affair continues for better or worse until fear enters their minds—fear in the form of an anonymous letter received by M. de Renal exposing the lovers. Cleverly disposing of this one incident, they take into account that others may follow not to be disposed of so easily. To avoid open scandal, and on the advice of a priest, Julien leaves Verrières to enter the seminary at Besançon.

By the decision to enter the seminary, Julien definitely throws in

⁴⁰ *Le Rouge et le Noir*, Edition P. Jourda, v. 1, p. 99.

his lot with the church; without noble birth, without money, without influence, only the church is left open to him. With him, into this seminary, goes the vision of Napoleon, the unknown Corsican who, by dint of effort, perseverance and unfailing self-confidence and egotism, became virtual ruler of a continent. Once in the seminary, there is further disillusionment for him. The church was honeycombed with corruption and vice, but he wins the admiration of his teachers and of those around him.

By a stroke of good fortune and the influence of another priest who has resigned his charge as head of the seminary just before being relieved of it, Julien is taken from Besançon to Paris and into his home as secretary by M. de la Môle, peer of France and power behind the throne. Now he does have influence and power behind him and advances rapidly in the world.

Julien saw Paris, his goal, in the same light as Stendhal when he arrived there in 1800. It dazzled him and yet repelled him. He found the same pettiness among individuals as he found in the provinces, except here they were so refined as to become more vicious; there was the same hypocrisy only practiced in a more delicate way; there was the same banality and boresomeness; in fact all society was composed of very mediocre people who had arrived by one means or another, fair or foul, and mostly foul. The only person Julien met whom he respected sincerely was a man who had the signal distinction of being condemned to death in his own country for participating in a political plot to overthrow the then existing government. Julien maintained his attitude of disinterested boredom until the daughter, Mathilde de la Môle, began to attract him. So far a model of propriety and adaptability, young and determined to arrive, and do great things, to become a power, he suddenly realizes he has missed something, and that he is not yet one of this society.

Mathilde is a very haughty and disdainful creature, a feminine counterpart of Julien, not without charm, who sets off the spark of passion in Julien by a few little attentions. He thinks he recognizes in her a person, a genius superior to her surroundings just as Madame de Renal was superior. With determination and a plan, Julien, who mistakes his desire for his duty, sets out to conquer once more. Marriage to her and being one of the family can put him beyond reproach and open all roads of fortune and power to him.

Needless to say, he succeeds in subduing her and overcomes all opposition to the marriage. He is not fired by love and passion but rather by the desire to succeed, to soothe his vanity; it is because of

his hatred of his competitors and superiors and his desire to triumph over circumstance and reality and to accomplish the successful defiance and subsequent destruction of social, political and moral convention. Just at this moment, when success is about to yield him her favors, fate destroys this carefully planned and intricate fabric he has woven.

Madame de Renal, dictated to by jealousy and by her confessor, who has no love to spare for his person who has finally arrived at success, writes a letter to Paris denouncing Julien and exposing their former intrigue. Julien, crazed by hatred and dazed at seeing all his plans suddenly go awry, rushes back from Strasbourg, where he is at the moment, shoots Madame de Renal with intent to kill, but only wounds her, goes to prison, is sentenced to be guillotined, and dies regretting nothing.

Wounding only was not sufficient for the death sentence, so why was it given? Why didn't Julien appeal? Why did he antagonize the jurors and judges and demand death? Because he found that his love for Madame de Renal was the only one that persisted, and that was a hopeless one; because now that his political and social career was over, he no longer had even sympathy for Mathilde, who in his misfortune loved him passionately and did all in her power to free him. Even she whose father was all-powerful was thwarted by the petty politics at times. It had given him the courage to denounce his former townsmen to their faces, a great dramatic gesture which calmed his inflamed mind. Because last, and greatest of all, he saw the futility of life, life in France under so stupid a régime as that existing from 1815 to 1930; mediocrity was everywhere, true genius was relegated to the ash heap. Life would now be unbearable to the sensitive person and it would be much better to die and forget it all.

In Julien Sorel, Stendhal sums up his whole philosophy of egotism and, as before stated, creates one of, if not the first, self-made man in French literature. He is a rather primitive and unfinished product for a self-made man, but at least here is a beginning of one. Both with a secret hatred for his family, and a desire to attain or at least a vision of the future beyond that of this environment, Julien soon discovers the weakness of the individual against society. Rather than conform he tries to assert his individuality with a sublime confidence in himself. Were it not for the fact that frustrated but passionate love insisted in playing such a great part in his life, he might have succeeded. Successful as an adolescent, he held great hope for the future, but he tried to apply his ideas of adolescence to maturity and they failed. He was not a monster, as some may claim, but a believer in himself and a

somewhat unscrupulous one apparently. His ego demanded this. Unfortunately for him, he was too introspective and at the end knew and understood himself so well, and knew and understood the society in which he would have to live so profoundly, that he was forced to choose death as the only alternative, the only way to complete negation and happiness.

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AN EXPERIMENT WITH A READING COURSE

A READING COURSE on my schedule is a long-cherished wish fulfilled! It has been my opinion that our reading should be much simpler in quality and greater in quantity. This is made possible by the simplified stories and texts which are now available. My hope is that the class may read, read, read. To accomplish this it is necessary that my method of procedure be definitely outlined.

Sara Wolfson's article (reprinted from *High Points*), entitled "A One-Year Experiment with a Reading Method in French," has helped me to crystallize my aim by suggesting what should be eliminated.

In my course I have decided to leave out composition and all written work, required conversation, memorizing, and have even advised a limited amount of Spanish to English translation. The student is encouraged to get the thought from the printed page through the medium of the foreign language, translating where the meaning is too difficult to get it otherwise.

Following is the summary of my experiment for the first six weeks of the current semester:

My twenty students varied in their previous preparation from one year of college to as much as four of High School Spanish; this necessitated three minimum standards. These are outlined below.

I was aware of the fact that if my students were to become sufficiently interested to devote voluntarily some of their leisure time, there must be some incentives. In the first place the reading material must be simple enough for those least prepared to enjoy it. The books must be accessible.

The first day of the course I piled on my desk three sets, varying in length and difficulty, made a few remarks about each, and the result was that the desk was immediately surrounded; a custodian was appointed to attend to their distribution and within a few minutes my three piles of books had vanished. This plan was continued as new supplies were needed. A chart was put on the bulletin board to keep a record of the books and pages each student read. At the beginning of each recitation, opportunity was given to those returning books to make comments, and they were encouraged to be very frank. In many cases these remarks were so enthusiastic that the book was immediately spoken for by others. In two cases the criticism was unfavorable, and

in each case the student was advised to exchange his book for something else.

The rapidly growing record on the chart gave proof that my first aim was being realized. To check as to whether the same was true of secondary aims, after several weeks had elapsed, I asked them to tell me what they were getting out of this reading. Responses like the following came thick and fast: "I'm learning so much about their customs." "They are more like us than I thought they were." "I'm learning so many interesting things about the Spanish-speaking people." "I feel as though I understood them so much better now." "It makes me want to see some of the places I've been reading about." "It's such a surprise to me to be able to get such fun out of reading a foreign language." "I had no idea before that I could do it."

The classroom technique has varied greatly. At the beginning, enough reading aloud was done to determine what suggestions were needed to improve pronunciation. The rapid silent reading expected of them proved to be a great aid to fluency; and that they might form good habits in this, they listened to linguaphone records as they followed the spoken word on the printed page. Time was given to the building up of a recognition vocabulary by the study of derivatives, cognates, antonyms, etc.

The assigned lesson was usually checked by their writing English answers to Spanish questions. For the sake of variety, these were occasionally answered orally, the advanced students replying in Spanish. The remainder of the hour was given to reading silently in advance up to a given line, then sufficient questions would be asked to determine whether they were getting the thought before continuing. Occasionally we translated aloud. Sometimes, when reading aloud, Spanish synonyms or explanations were given by them in either language, according to the wish of the student. To add variety and zest to the recitation, new stories have been read aloud while they listened.

The choice of books selected for the course has been restricted to those on hand, and is not in every case what might otherwise have been chosen. The minimum course as outlined is as follows:

Textbooks required of all:

A New Spanish Reader—Ford and Cano. (Entire book except "El Lugareño.")

El Capitán Veneno—Alarcón.

El Sí de las Niñas—Moratín.

Supplementary Reading required:

The entire class was expected to finish the first book by reading "El Lugareño."

Students with one year's preparation:

Sigamos Leyendo—Castillo and Sparkman.

La Buena Ventura y Otros Cuentos—Castillo and Sparkman.

Students with two years' preparation:

1. *El Montañésillo, El Molinerillo*—Trueba, or *La Gitanilla*—Cervantes.
2. *La Navidad en las Montañas*—Altamirano.
3. *Doña Clarines*—Quintero.

Students with three years' preparation:

1. *Marianela*—Galdós, or *El Capitán Ribot*—Valdés.
2. *María*—Isaacs.
3. *Amalia*—Mármol, or *La Casa de los Cuervos*—Wast.

The reading of these books was checked by tests, which consisted of true and false, completion, multiple choice, and similar questions answerable in English. What is read in addition to this is not systematically tested, but a résumé, a lot, or a description has in each case been readily given when called for. Some of the books of their choosing have been *Conchita Argüello*, Navarro's *Historia de España*, etc.

At the close of the first six weeks, the total number of pages read by the class was 8514. They ranged from 913 for the highest to 215 for the lowest, the average being 425 pages. No one felt he was overworked, everyone was happy, and my expectations were exceeded.

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A LINGUISTIC STUDY OF SOME MEXICAN COMICS

OF THE TWO TYPES of comics in contemporary Mexican newspapers, the Mexican-made (by contrast with that translated from American English) offers first-hand evidence of colloquial "jerga" or "caló." Being written by Mexicans for Mexicans, these comics do not suffer from translation and, what is more, do not have to undergo distortion through an effort to make something seem humorous in a foreign language when the whole psychological background is completely different. Thus, the strip translated as "Educando A Papá" can serve only to provoke derision at supposedly typical North American family customs, because by no stretch of the imagination can a Mexican presume or conceive a background in his type of civilization for such a travesty on home life. He does not have the Irish immigrant, the get-rich-quick element in his country, nor anything to correspond with it.

The comic strip chosen for this little study¹ presents a Jules Verneque series of fanciful flights in time and distance, but the three main characters are humorous types essentially Mexican. The hero, El Señor Pestaña, is quixotically devoted to his friend, Chon Prieto, and the latter's wife, La Negra; and his crude courtesy is expressed in a delightful combination of pseudo-Old Spanish, feeble Gongorism and the slang of the contemporary illiterate Mexican.

In the summary below, two types of variant from standard are listed: variants in phonology and those in vocabulary or construction. Naturally a more extensive study would have offered more valuable data, but it was thought that a report on ten consecutive weekly strips would call attention to an interesting field of linguistic study.

Phonological variants:

Old Spanish forms: *

ansina	4
haiga	
pos	14
rescaitar	
semos	
fembra	

Pretonic *e* to *i*:

crioque	2
tantiar	
pior	3
riata	
di (plus vowel)	11
desdi " "	
li " "	8

¹ "El Señor Pestaña," *El Universal*, México, D.F., in the ten Sunday issues from February 6 to April 10, 1938. "Ideas y textos de Hipólito Zendejas."

* Frequency of occurrence is indicated in cases of variants occurring more than once.

Pretonic *e* to *i* (Continued):

mi	"	"	3
qui	"	"	6
si	"	"	
ti	"	"	

s'encuentra

qu'era

qu'esta

l'agarren

a'sté

Posttonic *e* to *i*:

retiespinada

subterranios

suiterranios

Apocope of *d*:

usté

2

asté

9

Vocalization of consonants:

afeitísimo

suiterranio

efeitivo

eléitricas

séitimo

U to *a*:

asté

9

astedes

3

E to *a*:

asté (esté)

Shift of stress:

téngamos

cáigamos

Prosthetic *a*:

afigúrese

Strengthened initial *h* to *j*:

jallar

Dissimilation:

recebir

Retention of diphthong:

degüellar

atierrizamos

puedamos

Failure to diphthongize:

quen

4

quere

queren

Metathesis:

rechioipa (repiocha)

torgolditas (trogloditas) 2

Syncope of *-ra*:

pa

10

pal

5

pala

Syncope of *d*:

dejao

Others:

peren (esperen)

trogoditas (trogloditas)

tisania (tisana)

onque (aunque) 2

Chon (nickname for masculine names ending in *-ción*)

cuete (cohete)

ónde (dónde) 3

Apherisis of *a*:

ora

9

orita

5

horco

Vowel elision:

p'arriba

l'otro

d'él

Variants in vocabulary and construction:

pelar gallo

("to beat it.")

remal

(Prefix for "very.")

repiocha

" " "

refeo

" " "

suave	("swell.")
morismos	(<i>moros.</i>)
negra	(brunette, "my baby.")
cerillos *	(<i>cerillas.</i>)
¡Guango viéneme!	(He doesn't equal men.)
ya no sopla	(He isn't good any more.)
¡Cállese el hocico!	("Shut your trap" or "snout.")
date la lata	(punish you.)
pos zas, vamos *	("Well, O.K., let's go.")
¡Duro y a la cabezota!	(After him. Also <i>duro</i> alone.)
no se mira	(can't be seen.)
p'Acámbaro	(<i>p'acá.</i> They also use <i>p'Acatlán.</i>)
Quén quita y le podamos	
ayudar	(<i>Y</i> for <i>que.</i>)
Quen quita y entre ...	" " "
Quén sabe y haiga perdido ...	" " "
Andele pues *	("Go it," or "It is O.K.")
¡córrale!	(The <i>le</i> is very hard to trans-
¡éntrenle!	late.)
nuncamente	(<i>nunca.</i>)
silencio (s)	(Used adverbially.)
nomás	(<i>solamente.</i>)

* Aurelio de León in *Barbarismos Comunes en México*, México Imprenta Mundial, 1936, p. 43, protests against this standard and accepted substitute for *cerillas*.

* "Zas" and "Andele" supplement the list in "O.K. in Mexican Slang," *Modern Language Forum*, vol. 22, pp. 235-236.

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REVIEW

The Dramatic Works of Luis Vélez de Guevara. Their Plots, Sources, and Bibliography. By Forrest Eugene Spencer and Rudolph Schevill. (University of California Publications in Modern Philology, University of California Press, Berkeley, 1937. Vol. XIX, pp. xxvi + 388.)

Luis Vélez de Guevara (1579-1644) is known to all students of Spanish literature for his satirical novel, *El diablo cojuelo*, but few have read more than the handful of plays available in modern editions. The present study, left unfinished by Dr. Spencer at the time of his death, has been completed by Professor Schevill. It represents a vast amount of painstaking erudition—especially in the search for sources, and will save other workers in the field a great deal of time and effort.

The book consists of a Preface by Professor Schevill, a life of Vélez de Guevara, and an examination of each of his eighty extant comedias and autos (including comedias written in collaboration with other dramatists, in two cases with eight others), *entremeses* and *bailés* and comedias of doubtful ascription. Under each of the plays are given the first and last lines, the place and date of first publication, the *dramatis personae*, a summary of the plot, and observations of a bibliographical and aesthetic nature, with an inquiry into sources and other works that utilized the same subject-matter.

The value-judgments are always fresh, and often incisive, as, for instance: "This play (*Reinar después de morir*), considered, under the influence of an uncritical tradition, Vélez's masterpiece, has many of his best qualities." Thanks to them and to the comments scattered here and there, it is possible to get a picture of Vélez the continuer of Lope, who sinned on the side of emphasis and led to Calderón. At his worst he was guilty of screechy melodrama and declamation on the run; at his best he possessed power and grace and captured the flavor of a ballad in the making.

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TEXT BOOKS

FRENCH

Poil de Carotte. By Jules Renard. Edited by S. A. Rhodes and A. Taffel. (F. S. Crofts & Co., 1939. xix + 96 pp. of text, notes 14 pp., exercises 20 pp., vocabulary 39 pp. \$1.20.)

It is gratifying to have the best known of Jules Renard's works available in a school edition. On the whole, the editors skillfully have accomplished a task best by the many problems of cutting and pruning a delightful novel that is too long to conform with classroom demands.

Professor Rhodes and Professor Taffel have effected this necessary paring by judiciously selecting twenty-six of the forty-nine chapters found in the complete version. In some cases the editors have stitched together part of one chapter and part of another in order to speed up the narrative. This was done in the section "Honorine," which closes with a paragraph that really ends "La Marmite" in the full novel. Although prolixity is avoided, motivation of character is lost in this particular instance, owing to the editorial surgery. Such a small matter, however, will cause no restlessness on the part of second year college students.

Poil de Carotte is the story of a sensitive boy in a provincial French family, unappreciated by an exceedingly authoritative mother and loved by a negligent, taciturn father. The child is often the victim of the parents' thoughtlessness. His feelings and mental reactions in many trying situations at home and at school are depicted by a psychologist who is a master storyteller. Renard's ironic and bitter presentation of childhood is an interesting contrast to the poetry of Romain Rolland's recollections of childhood in "L'Aube," and to the misty, dreamlike qualities of Anatole France's *Le Livre de Mon Ami*, *Le Petit Pierre*, and *La Vie en Fleur*.

The earthy tang of Renard's novel is partly lost because of some obviously wise omissions, but we still have delightful scenes of hunting, fishing with "le parrain," and scenes of farm life that have an air of actual reality. Nor did the editors omit the famous meditations of *Poil de Carotte* "au fond d'un placard—dans sa bouche, deux doigts; dans son nez, un seul."

A few years ago there was shown here in America a French film entitled *Red Head*. This motion picture was based on Renard's play, *Poil de Carotte*, in which the author dramatized one or two incidents from his book and ended with an alliance between *Poil de Carotte* and his father. Students familiar with that plot will have the usual difficulty with the unhappy ending of the real *Poil de Carotte* story. At the finish of the narrative the boy is still misunderstood, unhappy, a boy neither good nor bad, whose really fine fiber can be destroyed by neither circumstances nor petty meanness in the home.

The editors are to be congratulated for leaving the story in Renard's own words. Ample notes explain the many valuable idioms. Thus American students, too, have the opportunity of reading what Maurice Pottecher terms "un modèle de style aux écoliers français."

The text is apparently free from error. It was noted, in passing, that the only word out of place alphabetically in the extensive vocabulary was "la

luzerne," which was under "luc" instead of being in the "luz" section of the "l" words, possibly by confusion with the English word, "lucern."

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* * *

Intermediate French Course. By Algernon Coleman, Mary C. Burchinal, and Damon Barnes. (D. C. Heath and Company, 1938. xiv + 479 pp.)

This book consists of two novels—Daudet's *Le Petit Chose* and Jules Verne's *Le Tour du monde en quatre-vingts jours*—and a review grammar.

The novels are so adapted, to facilitate rapid reading, that the vocabulary has been reduced to 2675 entries, of which 975 are among the first thousand entries in Part II of the Vander Beke *French Word Book*, 1651 (62%) are among the first two thousand, and only 450, printed in special type in the vocabulary, are not in the Vander Beke list. The adaptations read well and are far more likely to lead the struggling learner to a later appreciation of French literature than a more colorful but more difficult literary style attempted at this time. The notes are where they should be, at the bottom of the page, and are written in French.

Sixty-two grammar lessons alternate with chapters of reading. The grammatical principles are sometimes explained outright; at other times an attempt is made to elicit the rules from the pupils through questions. Now, under the guidance of a skillful teacher, this can be an excellent way to teach grammar. Less skillfully done, it is apt to remind one of the definition of the Socratic method: "Asking you questions you can't answer." And in the present instance it is not always easy to guess what is in Mr. Coleman's mind. At the top of page 56, for instance, he asks, "What characteristic letter of the Infinitive group of forms of *dire* is missing in the Present group?" Surely he is not trying to get the pupil to discover that *r* is part of the infinitive ending and not of the stem, for that is not peculiar to *dire*; but what discovery is the pupil supposed to make? Again, on page 134, in dealing with the agreement of participles in tenses compounded with *avoir*, six examples are given. Participles are shown agreeing with preceding masculine and feminine, singular and plural pronouns, and with one noun ("Quelle bonne idée sa lettre avait eue!"). Then comes the skeleton rule: "In each of these examples, the Direct Object of the compound tense is a ———. And it stands ——— the verb." No doubt the average tenth-grader can fill in the first blank with ease; I can't. But then I've missed easy ones before. In justice to Mr. Coleman, it should be admitted that writing a grammar is extremely difficult; probably the best one published contains its share of nonsense.¹

In the paradigms, personal pronouns are generally omitted. This is objectionable because such a form as *vais* simply does not exist in normal modern French very far removed from the pronoun *je* or a substitute. Even in such languages as Spanish and Latin, where subject pronouns are usually omitted in sentences, memorizing paradigms with the pronouns gives meaning to the material being learned that is likely not to be felt otherwise.

The examples, of which there is a generous number, are taken from the readings, and so are the exercises, which are copious and varied. There are multiple choice completion exercises, such as *Arrivé devant la porte, Daniel (a fui à toutes jambes, est entré sans frapper, a frappé deux fois, a allumé sa*

pipe), sentences with blanks to be filled in from a list of words and phrases preceding the exercise: *Le recteur ——— à Daniel beaucoup de succès*, lists containing opposites to be paired, and so on.

Phonetic transcription is used, all too sparingly, in the vocabulary, the grammar lessons, and also occasionally in the body of the reading tests. The information given is not always correct. Probably no Frenchman can pronounce *second*² as is indicated on page 282. On page 287, Mr. Coleman errs in the opposite direction in transcribing *achever*, *acheter*, *amener* as trisyllables. Not, of course, that these infinitives are never so pronounced; but presented as they are, the transcriptions are misleading.

Except for the almost complete lack of phonetic transcription already noted, the vocabulary is well prepared. Genders are indicated by the traditional *m.* and *f.* instead of the better and by no means novel device of adding the article.

Properly used, the book will undoubtedly advance the pupil well toward the reading goal.

¹ In the preface to his excellent *French Reference Grammar* (Heath), J. E. Mansion says, "It is important also to avoid writing sheer nonsense, such as is to be found in many widely used grammars: . . . '*L'accent grave se place sur a, e, u, et il leur donne un son ouvert: où.*'" A few pages later (8, p. 22) he says, "*e* takes the '*accent grave*' . . . as a distinguishing mark in *à, là* (voilà, delà), *çà* (deçà), *déjà, où.*" On the same page, forgetting *ressembler* and similar words, the author says, "An *e* in a closed syllable is *never* mute . . ." The point is not that the joke is on Mr. Mansion; it would appear rather that such blunders simply cannot be avoided. The teacher who uses the new Coleman book may well make available to the class a copy of the Mansion grammar and of the Barbeau-Rodhe phonetic dictionary.

² As a vocabulary item the word is pronounced, in two syllables, like *ce gond* (this hinge-pin). It is also dissyllabic after a consonant sound (*une second fois*) and may always be so pronounced. It is therefore enough for the average pupil to learn this pronunciation, together with the appropriate terminal variations of the feminine and linked forms. In actual French speech, however, the first syllable usually becomes a [z] and is attached to the preceding final vowel sound, so that the first four letters of *au second étage* sound like the verb form *osc.*

PAUL L. STAYNER

University of California at Los Angeles

* * *

Le Roi des Montagnes. By Edmond About. Edited by L. C. Dahl, H. Pochard, and C. Dahl. (D. C. Heath and Company. VI + 120 pp.)

This simplified version of a very delightful story will undoubtedly be a welcome addition as collateral reading in beginning French.

The story deals with the adventures of a young German botanist, Hermann Schultz, who is made captive in the mountains of Greece by Hadgi Stavros, the redoubtable bandit. Here he meets a young English girl and her mother, who are also held for ransom. After much deliberation, a scheme is concocted whereby the two women are released. Hermann, however, remains. His attempts at escape are unsuccessful and he is not freed until an American, John Harris, kidnaps the bandit's daughter. The final rescue is of the "blood and thunder" variety, but will provide much amusement for the high school student.

The vocabulary has been very well treated, including most irregular forms of verbs, such as past participles, the future and the past absolute. Words

to be found on the Vander Beke List are emphasized. Idioms are explained in the footnotes, so that the average student does not have to refer constantly to the vocabulary at the end of the text. The footnotes are not, however, so numerous as to confuse the student. If the idiomatic use of some word is not very common, this fact is noted, e.g., "courir (here) wander about" (p. 10). Another advantage for beginning students is the introduction of the past absolute in Chapter VI, the student having become quite familiar with the present tense by that time.

The editors have wisely refrained from adding questionnaires or exercises, so that teachers using this text can assign any type of drill or composition they may consider most desirable.

HELEN A. STUPNIKER

University of California at Los Angeles

* * *

Contes Intimes. Edited by Robert Pike and Colbert Searles. (F. S. Crofts, New York, 1939.)

As the title indicates, this book is a collection of memoirs of some of the greatest authors of the nineteenth century. Being autobiographical, these letters introduce to the student not only the lively and interesting personal anecdotes which tab the author in the student's mind, but they also introduce a literary genre seldom offered to students. There has been a need for this kind of material, but which it seems no one has heeded until now.

Preceding each group of selections the editors have given a biographical sketch which presents the principal facts about the life and literary activity of the author.

For the enjoyment of the student the notes have been put at the bottom of each page. This is a practise which ought to be followed by more publishers, even though the cost of production is somewhat greater. Notes at the bottom of the page always make for more rapid and interesting reading and comprehension.

This text is highly recommended for second year work in high school and college. It ought to be a great success.

C. C. HUMISTON

University of California at Los Angeles

* * *

GERMAN

Fünf in einem Ring. By C. Hohrath. Edited, with notes, exercises, and vocabulary, by E. P. Appelt and Selina Meyer, University of Rochester. (New York, Henry Holt & Co., 1938. x + 204 + lxxxviii. 165 pp. of text.)

Comes to hand in the rapid stream of new-appearing German text books, Clara Rommel-Hohrath's *Fünf in einem Ring*. The author is already known to us through her story, *Hannelore erlebt die Grossstadt*, a text edition of which appeared from the press of F. S. Crofts & Co. in 1935, likewise edited by Appelt and Mayer.

This edition arrests attention by its external attractiveness. The type is beautiful, the general set-up is excellent, the binding is handsome, and the abundant little vignette illustrations at the bottom of the page are delightful and full of character. I have reviewed the book with interest. I should like

to make a few suggestions, raise a question or two and, in behalf of the next forthcoming printing, offer a list of *errata* such as get by the guard of even the most conscientious of proof-readers (who hasn't experienced it!).

The preface lists Clara Rommel-Hohrath's writings in chronological order and supplies dates in each instance—except, peculiarly enough, for this particular story. *Fünf in einem Ring* is presented in sequence after the *Hannelore* (1932). I believe that in their next printing our editors should give us the date, 1937 (*Deutsches Bücherverzeichnis*); that they might well acknowledge Maria Grengg as the artist illustrator of the text; and that they should indicate the title under which the book was published in Germany: *Bund der Fünf. Ein Geheimbuch in Briefen*. If the wording, *Fünf in einem Ring*, has been supplied by the American editors, they deserve credit for the formulation of a much more attractive title than the original.

The story concerns five young people in present-day Germany. It is in this instance cast into the form of letters, affording a pleasing variation from the more usual narrative form. The style, indeed the whole conception, of the story, with its self-confessive, diary-like entries in the circulating note-book, is distinctly feminine. However, it is crisp and fresh, and enlivened with an occasional slangy touch. The characters are rather well individualized, although an adverse critic might find the girl Gabi too crudely egoistic to be convincing, Liselotte's impulses towards social service too fading, while her matrimonially eligible contacts occur with questionable rapidity; and Inge's adoration of her young woman music teacher, her "*Lotusblume*," amounting to an abnormality. But a goodly amount of interest is aroused early in the correspondence, it mounts from letter to letter, and is held quite well to the end.

A minor question arises relative to the form of these letters. One notices that all beginning lines of paragraphs are indented save in the instance of the beginning paragraph of each letter. This is doubtless one of the numerous small details involved in letter form which vary in time and place and need not be considered essential; it looks a bit arbitrary.

The dating of the letters also interests us. The dating here used differs from common practice through the omission of the article, e.g.: *17. Januar*. Only once do we find the accusative form of the article used in the letter-dating: *den 9. Juli* (p. 93), and once the prepositional construction: *am. 14. Juli* (p. 97). If the omission of the article in dating represents a new tendency that the student reader should emulate, there should be a note of comment.

A few *errata* occurring in the text are herewith listed:

- 35, 5 *auf Englisch*, no capital (Duden).
- 36, 3 Comma after *wunderschön*.
- 39, 17 Period after the abbreviated ordinal *15.!*
- 49, 11 ff. *Frühstückzimmer*. The noun, which appears three times here in the text without the genitive *-s* in the middle of the compound, is spelled *with* the *-s* in the vocabulary. Should not the *-s* be inserted in the text? Similarly, I would insert an *-s* in *Kommunionkerne* (51, 5), just as it occurs in *Konfektionsgeschäft* (see vocabulary).
- 67, 8 *darauf hin* should be compounded.
- 80, 26 *in unserm Briefen*, change *unserm* to plural *unsern*.
- 86, 2 A space should occur between lines 2 and 3, setting off the end of

the poem from the text of the letter, as it is set off at the beginning. The last line of the letter looks like the closing line of the poem.

- 94, 8 *Corpsstudent*, spell with a K as elsewhere in the text (Duden). The vocabulary carries the word under both C and K. Undesirable.
- 94, 13 Comma after *wor*.
- 94, 16 *Corpsleben*, spell with a K. "Britannia controls the C's."
- 97, 26 *den anderen*, not impossible, but should apparently read: *dem anderen*. There is only one other involved in the marriage relationship that is being discussed.
- 99, 17 *sehen würdet* might well be standardized to: *sähen*, or *sehen sollte*. Although found in good writers, grammarians quite generally condemn the use of the conditional in the subordinate clause. (Curme,² p. 234 f.)
- 128, 4 Comma after *verwalkt*.
- 138, 9 *dadrinnen*, not commonly compounded.
- 143, 24 *rumpel-di-bumpel*. Standard usage seems against hyphenating.

Further obvious *errata*, pages 43, 18; 67, 19; 106, 2; 111, 19; 134, 15; 139, 16; 144, 15.

The notes are brief, well-prepared, and to the point. The type-setter makes here the impression of over-generosity in size of type and in spacing. In note to 141, 27, there is no justification for omitting the article in the phrase: *Levitén lesen*. To the note might well be added: cf. the English expression: "to lay down the law." In the vocabulary, this entry should carry the dative as part of the phrase: *einem die Levitén lesen*.

The following passages seem to call for annotation:

- 32, 20 *Sie sind so hässlich gegen sie gewesen!* The meaning becomes clearer if we read: *Man ist so hässlich gegen sie (meine Lotusblume) gewesen!*
- 39, 16 The student reader may possibly be nonplussed, unless he has read attentively, by the girl's signing herself a bull: *Euer rebellischer Stier*. A note might well direct attention to 37, 28, and to note 22, 9, for explanation. Our students read piecemeal.
- 44, 1 A note would be in place commenting upon the stylistic awkwardness of the singular *sei*, etc., despite the plural salutation at the head of the letter. Most unusual.
- 52, 24 ff. A note is in place in comment upon the Bavarian dialect here and on pp. 53, 107, 137. Some of the words and forms in the dialect speech will trouble the student, such as *einikemma* (not carried in the vocabulary! = *hereinkommen*, 137, 19). Dialectal *halt* (as 136, 15; 148, 15, etc.), and *eh* (52, 25) are not satisfactorily defined in the vocabulary.
- 60, 12 *auf meine Art selig . . . zu werden* is clearly an allusion to the "classic" saying of Frederick the Great: "*In meinem Staate kann jeder nach seiner Façon selig werden*" (Büchmann, *Geflügelte Worte*, 42. Auflage, Berlin, 1910, 533).
- 63, 11 *liebend gern*. Reference to the comparable and more common expression on p. 80, 8, would be good: *für mein Leben gern*.
- 94, 8 ff. A note on present-day student fraternities is desirable—the extent to which former student customs, such as color-wearing and dueling,

have been abolished, or are cultivated, by the present government. This information is available in the *Reichssportblatt*, but is inaccessible to the American teacher.

- 129, 8 The neuter *jedes* will puzzle the student. Calls for a note: common gender.
- 132, 8 *nur so* calls for help, in the expression: *Die Stars laufen hier am Strand nur so herum*; as also in 49, 21; 143, 23; and as does *halt so*, 136, 15.

The vocabulary is well constructed and concise. Aside from several points mentioned above, the only unsatisfactory definition which I chanced to note is that of *eventuell*, which does not mean "eventually," p. 140, 17, but: possibly, in eventuality of need. The editors will catch up a number of instances where they have failed to indicate the accent properly:

- (1) The accent mark should be removed in *gegenseitig*.
- (2) The accent should be supplied in such words as: Bana'ne, Bega'bung, Bericht', Betrieb', bisher', dahin'ten, dahin'ter, Entgelt', humanis'tisch, Kleinkin'derbewahr'anstalt, Male'ne, obschon', obwohl', obzwar', potztau'send, Station', unterschei'den, vonnö'ten, vorhan'den, weswe'gen, wieso', wieviel', woan'ders.
- (3) There are certain contestable words which constitute a problem, such as: alljährlich, ausdrücklich, ausführlich, hauptsächlich, leibhaftig, unwillkürlich. In such instances the vocabulary-maker is in a dilemma. He must omit accent marks, indicate his choice of accent, record more than one usage, or place an accent on each syllable that may be stressed. In certain longer, derived words, it seems to me that more than one stress might well be indicated (or secondary stress marks be employed): un'elegant', un'erklär'licherwei'se, un'mora'lisch, un'musika'lisch, un'natur'lich, un'sympa'tisch, un'ternormal', un'vermit'telt, un'will'kürlich or un'willkür'lich.
- (4) In compound words in which a foreign stress occurs in the second part of the compound, even though that part is carried elsewhere in the vocabulary as a simplex, accent marks are advisable: A'benteuer-magnet', Ah'nenregis'ter, Ah'nentabel'le, an'-probie'ren, Ba'dekostüm', Bahn'station', Begräb'niskapel'le, Berufs'bera'tungsbüro', Blu'men-arrangement', Bronchial'-katarrh', Corps'student', Gelehr'tenphiloso-phentum, Jo'dlerkapel'le, Klavier'philosoph', Korps'student, Kunst'-institut', Lan'desbibliothek', Leih'bibliothek', los'marschie'ren, Musik'-instrument', Prinz'regen'tenstra'sse, Prüfungs'büro' Prüfungs-kommission', Schluss'prophezei'hung, Schreib'maschi'ne, Schreib'material', Schuh'plattlerkapel'le, Schwarm'objekt', Schwarz'seherei', Sei'denpapier', So'lopartie', Som'mersemes'ter, Stadt'thea'ter, Strand'kostüm', Ta'felkla-vier', Thea'teragent', ü'berroman'tisch, um'-quartie'ren, Universitäts'-kolle'ge, Verlo'bungsspazier'gang, Wurst'stopferei'.
- (5) What should be done with a foreign word? The vocabulary lists without accent: *das Enfant*. Personally, I would set a French expression in Roman type in my text, and in my vocabulary I would follow Viëtor-Meyer, (*Aussprachewörterbuch*), who tell us (Seite ix): "Insbesondere sind Fremdwörter aus dem Französischen auf der letzten vollen Silbe betont . . . Dass der Akzent im Französischen schwächer

ist und rhythmisch und emphatisch schwankt, hat für die deutsche Wiedergabe keine Bedeutung."

The method long conventionally used in American text-book vocabularies of indicating the stress by placing the acute accent after the accented syllable is in my judgment unsatisfactory and outmoded. I believe that the time is ripe for an innovation in keeping with the newer lexicography. I hope to say more of this in a more appropriate place.

The points brought out above are not capital matters. *Fünf in einem Ring* is a usable book. I have enjoyed reading it, and I am sure that our students will do so too. I should judge the text to be of second year college grade of difficulty.

CLAIR HAYDEN BELL

University of California at Berkeley

* * *

ITALIAN

Amici di scuola. By Vincenzo Cioffari and John Van Horne. Book One. (D. C. Heath and Co., 1938. iv + 58 pp. \$0.28.)

Teachers of Italian will undoubtedly welcome *Amici di scuola*, the first booklet of the Heath-Chicago Series of graded Italian readers, and will look forward to the completion of this series, for the value of graded reading, in elementary language classes, is well known to all.

The authors state that they have followed the corresponding German, Spanish, and French series, for "the broad general principles are essentially the same: simplicity of material and style, repetition, and limitation of the vocabulary to the most common words."

This reader introduces 470 basic words and 42 idiomatic expressions. About 370 of these words appear on the Knease list; 30 or more are deliberately omitted from that list because of the high range of frequency; and only the remaining, about 60, have been chosen by the authors because they were called for by the context.

Amici di scuola contains 34 short chapters; numerous notes explaining words and idioms on first appearance; eight pages of review-exercises; a list of idioms, and the usual vocabulary.

Because of its usefulness to beginners, this little book is highly commendable. *Amici di scuola* has been very carefully edited; I have noted only a few minor *sviste* in the abundant notes.

* * *

Modern Italian Short Stories. Edited with notes, exercises, and vocabulary by Thomas G. Bergin. (D. C. Heath and Co., 1938. v + 173 pp. \$1.24.)

In this interesting and excellently edited collection of modern short stories, Professor Bergin offers the following selection: Giuseppe Lippardini, *La carbonara*; Corrado Alvaro, *Il rubino*; Nicola Moscardelli, *Il volto del destino*; Giovanni Papini, *Il giorno non restituito*; Arnaldo Frateili, *Un'avventura notturna*; Massimo Bontempelli, *Il ribelle in riga*; Mario Puccini, *Il vicolo cieco*; G. A. Borgese, *L'olio*; Fabio Tombari, *La ferrovia a Frusaglia*.

As Professor Bergin justly remarks in the Foreword, of these authors only Pipini, Bontempelli, and Borgese have an international reputation. Others,

such as Tombari, are at the beginning of their careers. One important thing to note is that "all of them are now living and writing, and each of them has made an original and valuable contribution to modern Italian letters."

I think that all the stories have been wisely chosen. Not only do they differ in mood, but they also differ in degree of grammatical difficulty, so that it has been possible for the editor to present first those with a relatively easy vocabulary and a straightforward narrative style, and to place at the end those which are more subtly written and have a more advanced vocabulary.

The editor has prefaced each short story by a brief biography in Italian of its author; in these introductions useful bibliographical references are also given. The ninety-four pages of text are followed by few but good notes. A great deal of the material which might have been treated in the notes, has been included in the excellent vocabulary.

Well prepared are also the exercises consisting of three parts: (1) Questions in Italian on the story; (2) A list of idiomatic phrases to be studied and used in original sentences; and (3) A series of sentences to be translated into Italian.

Professor Bergin is to be congratulated on his *Modern Italian Short Stories*, which is a welcome addition to the growing list of readers available for our intermediate college classes.

CHARLES SPERONI

University of California at Los Angeles

* * *

SPANISH

Repaso Y Composición. By E. R. Sims and R. S. Switzer. (D. C. Heath & Co., 1938. 213 pages.)

In a brief preface, the authors state that the purpose of the text is to offer a review grammar and composition book for the second year of college or the third year of high school. A review section of twelve lessons recalls the basic facts learned in the first year of study. The lessons of the main part, fifteen in number, consist of: (1) a selection from a Spanish or Spanish-American author; (2) a grammar section, based largely on the reading; (3) drill and translation exercises, and suggested topics for free composition. An appendix of nineteen pages supplements the grammatical material of the lessons. Brief Spanish-English and English-Spanish vocabularies and a page of index complete the book. The generous number of attractive illustrations adds greatly to the interest of the reader.

The reading selections are entertaining and varied, and "there is no made material." In general, however, they seem too difficult for a second year composition course where the emphasis properly is on the development of vocabulary for expression. The many footnotes which translate all words and phrases which occur only once can not completely obviate this difficulty. The literary Spanish of Juan Valera, the inimitable style of Cervantes, the racy, colloquial speech of the gaucho of the Argentine, do not offer really easy reading for a student at that stage of progress.

The grammar study is adequately presented. The introductory review sec-

tion is a model of clearness and concision. Examples of ambiguity or inaccurate phrasing are rare. On the whole, the text is an excellent piece of work. The one serious fault that the present reviewer finds is the amount and the length of the English-into-Spanish translations. Not only does the preponderance of that type of exercise discourage the student and kill his interest in the course, but the necessity for thinking first in English interferes with the precious facility for clothing the thought in Spanish which the course in composition is aiming to create. This is, of course, a personal opinion. Instructors who strongly favor the translation method should be delighted with the text.

EVA R. PRICE

The University of Redlands

* * *

Elementary Spanish Conversation. By C. E. Kany, University of California. (D. C. Heath & Co., 1938. vii + 46 pp. Paper covers.)

This, the first of three conversational booklets, is designed for first year students. It consists of forty-seven dialogues based on fifteen general topics: the class, the house, weather, the family, daily life, a restaurant, shops, sports, means of communication, the theatre, barber shop and beauty parlor, the doctor, and the pharmacy. At the end of each dialogue are the new words and idioms which it introduces, and in addition there is an end vocabulary which presumably gives all the words used in more than one dialogue. There are about three hundred and forty of these, plus some two hundred and sixty which are defined only in the footnotes; and most of them are words which are useful, if not essential, to a person who must make himself understood in a foreign country.

Dr. Kany suggests that ten minutes be devoted daily to these "conversations," in which time he believes that "even a dull student" should be able "to assimilate both parts of the dialogue." Having used somewhat similar (but simpler) dialogues in junior high school, I know that they give students a pleasant sense of knowing the language and encourage the brighter ones to express their own ideas.

I doubt whether the paper covers would last a term in the hands of high school pupils.

HELEN D. KANY

Los Angeles High School

* * *

Rosina es frágil. By Martinez Sierra. Edited by C. E. Kany. (D. C. Heath & Co., 1938. 44 pp. + 62 pp. of notes, exercises, and vocabulary. Paper covers.)

Rosina es frágil is an amusing comedy, well edited. The notes explain clearly, without going into erudite detail, Spanish grammatical usages found in the text, grouping illustrations. There are six exercises, each based on six to eight pages of the play and consisting of 1) questions (in the present tense, which, of course, the teacher can change into the past); 2) ten to sixteen selected idioms; 3) sentences to be conjugated in various tenses; 4) several verbs to be given in all imperative forms; 5) sentences in which the use of the subjunctive is to be explained; and 6) translation exercises about a page in length. The last are also in the present tense, with the exception of a few sentences, but are far from easy, for they demand a thorough understanding

of the text and knowledge of the grammar points explained in the notes. They should do much to enlarge the vocabulary of students.

Because of its idiomatic vocabulary, *Rosina es frágil* could hardly be used before the sixth term of Spanish in high school, and would be better for the fourth year.

HELEN D. KANY

Los Angeles High School

* * *

El Príncipe Constante. By Don Pedro Calderón de la Barca. Edited by A. A. Parker. (Cambridge University Press, 1938. London: Bentley House, New York. Price \$.40.)

I find this little book a very excellent edition of a well-chosen classic. It is in a convenient pocket size, bound in limp cloth, well printed in clear type on a good quality of paper. I find it superior to most Spanish editions of similar works.

The selection of this play is to be commended. It is classed among the religious dramas of the famous writer and is based upon the historical expedition of Ferdinand, Prince of Portugal, against the Moors of Africa, in 1437. The development of the plot, dramatic, original and interesting, is woven about the defeat, capture, and death of the prince, a martyr to his faith. The character is a noble one and well drawn.

The poetic-expression in this play is especially beautiful and easily understood. In this work is found what is considered one of the most beautiful of Spanish sonnets, that in which Ferdinand talks of the flowers of the Moorish princess, Fénix.

A brief introduction gives the history of the play, which has not been abridged in any way. The editor calls attention to certain emendations of other editors which he has incorporated, as well as a few of his own, which make clearer the meaning of certain passages.

As to the use of the book, aside from the fact that the average high school student has not yet arrived at the stage where he is able to appreciate the beauty of expression, the edition has neither notes nor vocabulary. This would make it unsuitable as a high school text. It would be excellent, however, for use in university classes in literature. The reading of this little volume could not fail to encourage the reader to seek more of similar nature.

I would like to see published many books of this kind, thus bringing to the student and to the lover of literature more of the notable works of the Spanish language that he might otherwise miss.

INA W. RAMBOZ

J. C. Fremont High School, Los Angeles

LIST OF MEMBERS

This list includes all members whose dues for the year October 1, 1938, to October 1, 1939, were paid on or before March 1, 1939.

Section preference — French, German, Italian, Spanish — is indicated after each name by the initial letter of the language.

- Adams, Carolyn. Pomona Junior College and High School, Pomona (S.)
Anderson, (Mrs.) Jessie R. Long Beach Junior College, Long Beach (S.)
Andrews, Esther C. Whittier College, Whittier (G.)
Arbour, Belle. Manual Arts High School, Los Angeles (S.)
Arlt, Gustave O. University of California, Los Angeles (G.)
Austin, Herbert D. The University of Southern California, Los Angeles (I.)
Azoriosa, E. Beverly Hills High School, Beverly Hills (F.)
- Babigian, (Mrs.) Consuelo Pastor. Beverly Hills High Sch., Beverly Hills (S.)
Bailey, (Mrs.) Ethel W. Glendale Evening High School, Glendale (F.)
Bailiff, Laurence D. University of California, Los Angeles (S.)
Baldwin, (Mrs.) Elizabeth R. Ventura Junior College, Ventura (G.)
Barja, César. University of California, Los Angeles (S.)
Bell, Edna M. Venice High School, Venice (S.)
Benner, Burnham C. Lincoln High School, Los Angeles (S.)
Bickford, Claribel L. Santa Monica High School, Santa Monica (S.)
Bissell, Clara L. Chaffey Union High School, Ontario (S.)
Bissell, Kenneth M. The University of Southern California, Los Angeles (F.)
Bisseri, (Mrs.) Rosa. Pomona College, Claremont (F.)
Blacker, Samuel L. Belmont High School, Los Angeles (S.)
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Browning, (Mrs.) Olive R. Franklin High School, Los Angeles (S.)
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Chevalier, Marion F. Pasadena Junior College, Pasadena (F.)
Cirino, Cora C. San Bernardino High School, San Bernardino (S.)
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Davis, E. May. San Pedro High School, San Pedro (S.)
Davis, Mary E. Pasadena Junior College, Pasadena (S.)
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This list has been prepared by Miss Augustine Dalland, Secretary of the Central Membership Committee of the Modern Language Association of Southern California. Kindly address all communications regarding membership to:

MISS AUGUSTINE DALLAND,
1759 Magnolia Avenue, Los Angeles, California.

NEWS AND NOTES

The preliminary announcement of the Summer Session of the University of California at Los Angeles indicates some interesting and unique opportunities for further training of teachers of modern languages. Not only is there the full complement of usual courses in French, German, Italian, and Spanish, but the Bulletin also announces the presence in the Summer Session of Dr. Frank Mankiewicz, Professor of Education in the College of the City of New York. Professor Mankiewicz will offer a course in the teaching of French, German, and Spanish and in addition a new course entitled General Language (listed as English 150). In this course he will discuss the interrelation of the modern European languages from the point of view of English. The practical application of philological principles to the work of the language teacher will be stressed throughout. Dr. Mankiewicz will illustrate how the student's interest is stimulated by the discovery that the new language is closely related to his own and how the learning of the new language is simplified by building upon the student's knowledge of his mother tongue.

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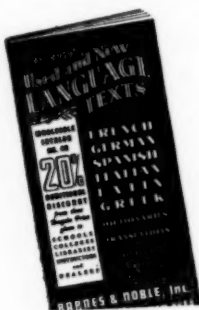
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